TOOTSIE

Screenplay by Larry Gelbart

March 8 1982
NEW YORK
MIRAGE ENTERPRISES

1. MACRO SHOT. LIKE AN ABSTRACT PAINTING

Only one area in focus. It is an actors' character box. We SLOWLY PAN to see: a monocle, different pairs of eyeglasses, rubber appliances, various makeups, a collection of dental applications, an assortment of brushes. A hand comes into frame and removes a small bottle. WE FOLLOW to see it is spirit gum. The other hand enters frame and uncaps the bottle. FOLLOW one hand as it applies the spirit gum to a cheek. We see only a portion of the cheek. Now the hands apply spirit gum to a rubber scar. Again we FOLLOW the hands as they place the scar upon the actor's cheek. The ritual continues as we watch a moustache being applied. The hands then search out the dental appliances and pick one. We study the movement as the appliance is inserted into the actor's mouth. Throughout the above we HEAR someone mumbling, but we cannot make out the words. Suddenly we HEAR:

A VOICE
Next!

2. A BLACK SCREEN: OR SO IT SEEMS.

Really a darkened theatre. We're looking out toward the auditorium.

VOICE
(continuing)
Michael ... Dorsey, is it?

PULL BACK to hold MICHAEL in fg., looking out toward the darkened auditorium. He is an actor, 40 years old. He holds a script.

MICHAEL
That's right.

CAMERA CIRCLES to reveal Michael's face. The scar is present, as is the moustache. He also has perfect teeth.

VOICE
Top of twenty-three.

MICHAEL
(with feeling)
"Do you know what it was like
waking up in Paris that morning?
Seeing the empty pillow where ...
wait a minute, cover your breasts!
Kevin is downstairs! My God --
what are you?"

(CONTINUED)

2. CONTINUED:

PAN to reveal a BURLY MALE STAGE MANAGER, cigar butt in mouth.

STAGE MANAGER
"I'm a woman. Not Felicia's mother. Not Kevin's wife ... "

VOICE
Thank you. That's fine. We're looking for someone a little older.

3. ANOTHER BARE STAGE - MICHAEL WITH ANOTHER STAGE MANAGER

Michael is dressed in cut-offs, a T-shirt and sneakers. He plays with a yo-yo.

MICHAEL
"Mom! Dad! Uncle Pete! Something's wrong with Biscuit! I think he's dead!"

VOICE
(from the darkness)
Thank you. Thank you. We're looking for someone a little younger.

4. A THIRD BARE STAGE - MICHAEL WITH ANOTHER STAGE MANAGER

Michael has dark makeup on, his hair slicked back, wears a zoot suit, another moustache. He has a "Walkman" stereo hanging from his neck, and wears earphones.

STAGE MANAGER
(eyes on script)
"No, Julio, no. Get out of the Barrio while you can."

MICHAEL
"I don' go wi' out Esthella ... "

He suddenly whips out a knife and flicks it open under the Stage Manager's chin. The Stage Manager looks up from the script in terror.

MICHAEL
... an I wan' you to look at me when I walk, mon. Look at me!

(CONTINUED)

4. CONTINUED:

VOICE
Thank you, that was very good, but we're looking for someone less ethnic.

MUSIC UP: (A LA "ON BROADWAY")

5. CLOSE - SCRAPBOOK PAGES - MAIN TITLES BEGIN

The early years:

A) A six-year old Michael in a school play. "My first play," scrawled beneath the picture.

B) A high school newspaper article about Michael Dorsey.

C) In another costume, older now ... a high school play.

VOICE OVER
Next!

6. ANOTHER BARE STAGE - MICHAEL

Deeply moved, in tears, reading from "HENRY IV".

MICHAEL
"Old men forget
Yet all shall be forgot,
But we'll remember with advantages
What fears we did that day.
Then shall their names ... "

He suddenly breaks off as we and he HEAR MUMBLING from out in the dark house.

MICHAEL
Is my acting interfering with your talking? ... because I can keep this down. I mean, I wouldn't want to disturb you. Just tell me if I'm interfering.

7. CLOSE - THE SCRAPBOOK - MUSIC AND TITLES.

A) A parchment award. "The John Barrymore Award."

B) A moustache encased in cellophane.

C) A piece of a program from CYRANO.

8. OMIT - 8/13/82

8A. INT. LOFT APARTMENT - MICHAEL'S ACTING CLASS - DAY

Jim and Mac sit opposite each other at the head of class, doing exercise as Michael directs them.

9. OMIT - 8/13/82

9A. INT. LOFT APARTMENT - MICHAEL'S ACTING CLASS - DAY

Sandy, at front of class, does singing exercise. Michael works with her as class watches.

10. INT. THEATRE-IN-THE-ROUND: A REHEARSAL

Michael, propped with cane and holding script, sits on one side of the stage. One by one, actors run to him and say their lines.

1ST ACTOR
(arrives and kneels)
Quick! Get a priest!

MICHAEL
No! No priest.

2ND ACTOR
But you're dying, Count Tolstoy.

A "PRIEST" runs to Michael and kneels.

PRIEST
"In the name of the Father, the Son, and the Holy Ghost ... I commit your soul to God."

MICHAEL
My friends --

From the house:

DIRECTOR
That was super, Michael luv, but I wonder if you could cross to center stage on the last speech and <u>then</u> die.

MICHAEL
Why?

DIRECTOR
The left side of the house can't see you at all.

(CONTINUED)

10. CONTINUED:

MICHAEL
You want me to ... stand up and walk while I'm dying??

DIRECTOR
(standing)
I know it's awkward but we'll just have to do it.

MICHAEL
Why?

DIRECTOR
I just told you. Now do it.

MICHAEL
Why? Because you say so?

DIRECTOR
Yes, luv.

MICHAEL
Not with me as Tolstoy!

Michael drops script and cane, and exits.

11. SCRAPBOOK - MUSIC AND TITLES

A) A telegram wishing Michael "Good Luck in New York!"

B) A good review in an "off-off" Broadway play.

C) A Mailgram notifying him of an Obie nomination.

D) A wedding photo of Michael and a pretty girl.

E) A clipping in "Variety": "Due to creative differences Michael Dorsey has been replaced by Terry Bishop in Petrified Forest at the Dy Lys.

12. ANOTHER BARE STAGE - MICHAEL ALONE ON STAGE

Michael angrily slaps the script against his thigh.

MICHAEL
Just a second, now, could I start again? I just didn't start it right.

VOICE
(from the darkness)
No, no, it was very good. Really, it was fine. You're just the wrong height.

12. CONTINUED:

MICHAEL
Well hold it, I can be taller. I've got lifts at home, it's really easy to add a few ...

VOICE
No, no, you don't understand, we need someone shorter.

MICHAEL
I don't have to be this tall! I'm wearing lifts --

12A. INT. LOFT APARTMENT - MICHAEL'S ACTING CLASS - DAY

Dominick and Ann do improvisation in front of the class. Michael interrupts to criticize them, then he gives three lectures.

13. SCRAPBOOK - MUSIC AND TITLES

A) A torn photo of Laurence Olivier in "The Entertainer."

B) An article announcing that Michael will be coming to the Guthrie Theatre in Minneapolis.

C) A page from a Chekhov play.

D) A faded section of Michael's signed divorce papers.

TITLES AND MUSIC FADE OUT.

13A. EXT. McMULLEN'S RESTAURANT - NIGHT - ESTABLISH

14. INT. McMULLEN'S RESTAURANT - NIGHT

Busy, noisy. Would-be actors are waiters and waitresses -- capped teeth, bow ties and aprons.

15. KITCHEN AREA - McMULLEN'S RESTAURANT

Jeff stands waiting for the dishes he ordered, as Michael comes in, rattles off his orders to the cook. When he's through ordering, Jeff turns to him:

JEFF
How'd it go today?

MICHAEL
Terrible. Did you write the last scene?

(CONTINUED)

15. CONTINUED:

JEFF
I worked on the necktie speech.

MICHAEL
How is it?

JEFF
I think it's great ... I'm real excited.

MICHAEL
Good! We'll work on it when we get home.

Michael heads to the area near the exit, as Dawn reaches for a plate of flounder that the cook's just put out.

JEFF
Hey! That's my flounder!

DAWN
No. That's my flounder!

Jeff grabs the plate, Dawn backs off, and Jeff eats some of the chips which sit waiting. The cook sees, and slams his spatula down near Jeff's hand.

COOK
Hey! That's for the customers!

JEFF
Hey! I eat these things once a day, so if customers ask if I eat your food I can say yes!

Michael heads out of the kitchen. Jeff follows, carrying food.

16. INT. DINING AREA - MICHAEL AND JEFF

Michael comes out of the kitchen, takes menus out, then stops as he looks toward the dining area, puts the menus back, and turns to Jeff who has just come out of the kitchen.

MICHAEL
Do me a favor, take station 12?

JEFF
I can't! Jim's still mad cause I covered your station Friday. Why? What's wrong?

MICHAEL
It's my ex ...

(CONTINUED)

16. CONTINUED:

Jeff grimaces and ducks away. Michael picks up four menus, goes to the table. CATHY is good-looking. GRAHAM is the picture of 3-piece-suit respectability. A 3-year old is with them. Michael hands out the menus, giving two to GRAHAM. Cathy looks up:

CATHY
Oh, my God! Michael! What a surprise! I didn't know you were still ... I mean ... what a surprise! Graham, this is Michael Dorsey, my husband, Graham. I mean Graham is my husband.
(she laughs hysterically)
Well, you know who you are.
(points to child)
Oh, this is Chuckie. He's tired. You look great, Michael. Isn't it great about Terry Bishop? He's doing so well!

MICHAEL
(woodenly)
He's making a lot of money. On a soap.

CATHY
Are you still roommates?

MICHAEL
No, I haven't seen him in a few years.

CATHY
Oh great. Are you married?

MICHAEL
No. I share an apartment with an unsuccessful playwright. He's a waiter here too.

CATHY
Oh great. You look wonderful. You haven't changed at all ... I mean ... facially. You just look great ...

MICHAEL
You guys like to order appetizers, or you want to see the wine list?

GRAHAM
The wine list would be fine.

Michael heads away from the table.

17. EXT. THE STREET OF THEIR LOFT - MICHAEL, JEFF - WALKING - NIGHT

Michael and Jeff heading home from work.

MICHAEL
When I was living with her she was a hippie -- she looks like the president of the P.T.A. now! I don't know what I was ever doing with her!

JEFF
It's obvious -- you were ruining her!

MICHAEL
She looks old ... forget her. You re-wrote the necktie speech, right?

JEFF
Yes.

MICHAEL
Without the necktie?

JEFF
With the necktie.

MICHAEL
The necktie is exactly what's wrong with this play!

JEFF
The necktie's what's wrong with the play ... What's wrong with you, man?

MICHAEL
What's wrong with me? What's wrong with me! It's depressing to be disagreed with!

JEFF
I think you are depressed! It's been your birthday all day and you haven't mentioned it once!

MICHAEL
I'm a character actor, what do I care? Age has no effect on me ...
(Michael opens the lobby door)
How would one not be depressed?

They enter the building.

18. INT. A TENEMENT BUILDING - SHOOTING UP THE STAIRS

Michael and Jeff head up the stairs AWAY FROM CAMERA.

JEFF
Instead of trying to be Michael Dorsey the great actor, or Michael Dorsey the great waiter, why don't you just try to be Michael Dorsey?

MICHAEL
Oh, come on, I just wanna get through this night ... What do you mean just try to be Michael Dorsey?

JEFF
I know it's a bummer, but just say to yourself, "I am Michael Dorsey."

MICHAEL
I am Michael Dorsey ...

19. INT. LOFT - NIGHT

On door as it opens and Michael steps in.

MICHAEL
What's the payoff? I am Michael Dorsey! I am Michael Dorsey!

JEFF
Say it like you mean it!

MICHAEL
(reaching for lightswtich)
I am Michael Dorsey!

Before he touches the switch, the lights go on. Michael turns to see thirty people yell

GUESTS
SURPRISE!!

Michael turns and tries to leave, but Jeff blocks his way. He turns back to face the guests:

MICHAEL
There's nothing more hostile than a surprise party!! Go on -- get drunk!!

19. CONTINUED:

MICHAEL (cont'd)
There's nothing more hostile than a surprise party!! Go on -- get drunk!

20. INT. LOFT - NIGHT - LATER

Open close on actor picking up bottle of champagne, CAMERA FOLLOWS UP with bottle to see women lighting cake candles, and another actor picking up glasses. CAMERA PANS WITH ACTOR TO END WIDE ON:

WOMEN (to Michael)
SPEECH! SPEECH!

1ST ACTOR (BERNIE)
Wait! A toast first!
(raising his glass)
To Michael, who, like it or not, makes you remember what acting is about!

2ND ACTOR (SAM)
Being unemployed!!

They all laugh and clap.

ANOTHER ACTOR (MURRAY)
To Mike Dorsey -- who's the first to teach us there's no difference between acting and sex: You don't have to make a lot of noise to be good!

They all laugh and clap.

SANDY
To Michael -- who's been my friend for six years -- Oh, God, that long? -- and my teacher -- and who's just -- great! A great actor, great teacher, great friend...this is really a very dumb speech, isn't it?

Sandy moves aside as they all sing HAPPY BIRTHDAY as the cake is brought forward. CAMERA PUSHES IN TO THE CANDLES and:

21. INT. LOFT - THE PARTY - LATER

CAMERA opens on birthday sign, PAN TO Michael who talks with lady 'til she's called away. He goes to seated Pat:

MICHAEL
(sitting on arm of chair)
Hi, how are you? I'm Michael.

(CONTINUED)

21. CONTINUED:

PAT
I'm Patty.

MICHAEL
You got a terrific face.
You an actress?

PAT
No.

MICAHEL
Who'd you come with?

PAT
Lynette. She said she knew you.

MICHAEL
Hang around afterwards. I'll
give you a free acting lesson.

PAT
I don't want to waste your time.
I just got married.

CAMERA PANS TO SEE Sandy sitting with a group of actors.

HARVEY
(with a bottle in hand)
Sandy, your glass is empty!

SANDY
No! I have this audition for
a soap tomorrow - six weeks -
650 an episode.

LYNETTE
I'll have some! I'm celebrating.
I just had nine call-backs for a
nail commercial. And I didn't
get it.

SANDY
Oh...It's really hard hanging around
getting turned down by big shots. It
really makes you feel like nothing.
And pretty soon anyone who turns you
down seems like a big shot.

Michael has joined them. He sees Harvey hand a joint to Sandy's date.

MICHAEL
What are you doing drugs for?
It screws up your lungs! You

(CONTINUED)

21. CONTINUED:

MICHAEL
(continuing)
can't do Shakespeare!

DATE
There's no work!

MICHAEL
Wrong! You know what Strasberg said: you create your own opportunities.

SANDY
It wasn't Lee, it was Meisner.

LYNETTE
That was Stella.

LAURIE
That was Uta.

MICHAEL
Whoever it was! The point is, Sandy and I are trying to do a play that my roommate wrote, in Syracuse. All we need is $8,000. You could do the same!

LYNETTE
Oh, Michael...

People start looking at the baby who's been brought over.

MICHAEL
You can do that in the Poconos!

Michael continues on as Sandy stands to look at the baby.

SANDY
Ooh! Look at the baby! Michael! Don't you think she's cute? Michael? Michael! Michael!!

MICHAEL
Yes...

Michael gives up on the group, sees Linda at the cake table and goes over to her.

MICHAEL
I was looking at you before. You have a terrific face. You an actress?

LINDA
Sometimes.

(CONTINUED)

21. CONTINUED:

MICHAEL
Didn't I see you in "Dames at Sea?"

LINDA
Yes.

MICHAEL
Good work, good work...

They start to walk toward the window together.

MICHAEL
(continuing)
I don't want to crap around, but there's an aura between us. I don't know you, but I know you. I bet I can tell you something about yourself.

LINDA
What?

MICHAEL
I bet you like to walk barefoot on the beach.

LINDA
Why are you so wired?

MICHAEL
It's my birthday. I'm thirty-eight years old. I haven't worked in two years.

LINDA
(sarcastically)
Awwwww...

MICHAEL
Listen, why don't you be the last one to take your coat off my bed tonight? Okay? Gimme a hug.

They hug.

MICHAEL
(continuing)
Don't go away, now?

LINDA
Okay.

MICHAEL
You promise?

She smiles at him.

22. INT. LOFT - KITCHEN AREA

Jeff sits at the kitchen table with his girlfriend, Diane, and five other actors. All listen intently to Jeff.

JEFF
I don't want a full house at the Winter Garden Theater. I want 90 people who just came out of the worst rainstorm in the city's history. These are people who are alive, on the planet, until they dry off. I wish I had a theater that was only open when it rained.

22A. INT. LOFT - ANOTHER AREA - LATER

OPEN TIGHT on Michael standing next to the Beckett Poster, in a similar pose to the one on the poster. CAMERA PULLS BACK to reveal Ann, who is talking to him. Throughout, he keeps glancing at the off-screen Linda.

ANN
Listen, I got everything worked out. I'm gonna take a cab home and feed my cats, and then I'll take another cab and I'll be back down --

MICHAEL
You don't understand. My roommate wants to work on the play tonight, after everyone goes home. He's not happy with the third act. So give me your number and I'll call you next week.

ANN
I gave you my phone number.

MICHAEL
I thought you changed it..

ANN
Since an hour ago?

MICHAEL
Good point..

22B. INT. LOFT - KITCHEN AREA - LATER

Jeff sits at the kitchen table, but only Diane and two other actors are left with him.

JEFF
I don't like it when people come

(CONTINUED)

22B. CONTINUED:

JEFF
(continuing)
up to me and say, "I saw your play, and I really appreciated your message." And I don't like it when guys come up to me and say, "Hey, I saw your play, and y'know, I cried, man." I like it when people come up to me and they say, like a week later, "I saw your play. I didn't get it." That is sweet!

22C. INT. LOFT - PIANO AREA - LATER

Michael plays the piano. Roz sits near him. He keeps glancing around looking for the missing Linda.

ROZ
It's nice Michael...

MICHAEL
Thanks.

ROZ
You wrote that?

MICHAEL
Yeah...

A good-looking woman passes by.

MICHAEL
Who's that?

ROZ
It's Mallory. She's married to John...Where are you going tonight? What are you doing?

MICHAEL
I'm going to work with my roommate on his play.

ROZ
Please stay.

22D. INT. LOFT - KITCHEN AREA - LATER

Jeff is still at the kitchen table, but alone with Diane. She rubs his back as he talks.

(CONTINUED)

22D. CONTINUED:

JEFF
A Broadway theater wouldn't even sell me a standing-room ticket... And I tried to play their game, Diane. I did a thing about suicides of the American Indian, and nobody cared, nobody showed. And I think the American Indian is as American as John and Ethel Barrymore, and Donny and Marie Osmond. I think it's really sad, but, I think nowadays, when people dream, they don't even dream in their own country anymore! And that's sick.

22E. INT. LOFT - WINDOW AREA - LATER

People at the party have fallen asleep, sitting at the long table and lying on the couch with a Walkman on.

22F. INT. LOFT - CAKE TABLE - LATER

Sandy goes to cake table, wraps a piece of cake in a napkin and, after looking around, stashes it in her pocketbook. She goes away from the table.

22G. INT. LOFT - OUTSIDE OF KITCHEN BATHROOM - LATER

Young man watches as someone inside the bathroom tries to open the stuck door. Finally, Sandy comes out, bathroom plunger in hand.

SANDY
Didn't anybody hear me? I've been trapped in there for a half hour! This is some great party!

She heads back to the main party area.

23. OMIT

24. INT. LOFT - MAIN AREA - LATER

The party has thinned. The desperate chatter has quieted down. Michael is leaning against a pillar, talking to Jeff, who sits on the edge of the couch.

MICHAEL
I had a nice time. I just didn't know more than half the people here.

JEFF
I waited 'til the last minute to keep the surprise, so I only invited 10 people, they invited 10 people each. You met a lot of new people -- I think they all liked you a lot.

Sam stops by on his way to the door, shakes Jeff's hand.

SAM
Thanks, Jeff.
(turns to Michael)
Happy birthday, Michael.

MICHAEL
Thanks.

Sam starts toward the door.

SAM
Great party.

MICHAEL
Thank you, Sam.

Michael sees Linda heading to the door, with a young man. Jeff slides onto the couch, to sit next to Diane. Michael gives Linda a questioning look.

MICHAEL
Hey!

Linda waves to him as she leaves with the other fellow. Sandy walks up to Michael, leans on his pillar.

SANDY
Well...good night, Michael. It was a wonderful party. My date left with someone else. I had a lot of fun. Do you have any seconal?

MICHAEL
Come on. I'll walk you home.

(CONTINUED)

24. CONTINUED:

MICHAEL
(blankly, still moving)
Right. I'm sorry. I'll call you this week.

GIRL
You know my number?

MICHAEL
You bet.

Sandy comes up to him. He's distracted.

SANDY
Well ... good night, Michael. It was a wonderful party. My date left with someone else. I had a lot of fun. Do you have any Seconal?

MICHAEL
Come on. I'll walk you home.

25. EXT. THE APARTMENT - SANDY & MICHAEL

They come out and begin walking.

SANDY
I really had such a good time.

MICHAEL
Dammit, I didn't borrow cab fare!

SANDY
That's okay. It's cheaper to get mugged. The fares are really insane now.

She suddenly bursts into tears.

MICHAEL
What's wrong?

SANDY
Nothing. I don't feel bad. Really. I just cry. It's like a tic.

MICHAEL
(flat)
Tell me what's wrong or I'll kill you.

25. CONTINUED:

SANDY
Nothing. In fact, I'm very "up."

MICHAEL
You're worried about the audition, aren't you?

SANDY
No. I'm not. Because I know I won't get it, I'm completely wrong for it.

MICHAEL
What's the part?

SANDY
(crying)
A woman!

MICHAEL
Could you be a little more specific?

26. INT. SANDY'S APARTMENT - MICHAEL & SANDY

Michael sits on the couch, feet up on the coffee table, script on his lap. Sandy stands near him.

MICHAEL
Now concentrate. Concentrate. Cue: "You don't have a man so you want to act like one."

SANDY
"You're wrong, Dr. Brewster. I'm very proud of being a woman -- "

MICHAEL
Sandy, wait! This guy is treating you like dirt. Why? 'Cause he's a doctor and you're a woman and he can get away with it. You stand up to him! Get your juices going!

SANDY
Show me what you mean.

MICHAEL
"You're wrong, Doctor Brewster. I'm very proud of being a woman..."

SANDY
I can't do it as good as you.

(CONTINUED)

26. CONTINUED:

MICHAEL
Yes you can. Turn the tables on me. Do it in your own way.

SANDY
"You're wrong, Dr. Brewster. I'm very proud of being a woman..." Where am I off?

MICHAEL
I can't tell what you're playing.

SANDY
I'm playing rage. I'm enraged. I'm trying to turn the tables. Isn't that what you said?

MICHAEL
That's rage?

SANDY
I have a problem with anger.

MICHAEL
(legs down, leans forward)
You certainly have! But there are 100 other actresses reading for this who don't!

SANDY
Don't get mad at me.

MICHAEL
Why don't you stop acting like a doormat!

SANDY
I'm not a doormat!!

MICHAEL
Now! Do it now!

SANDY
"You're wrong Dr. Brewster. I'm very proud of being a woman..."

MICHAEL
More!

SANDY
"But I'm also proud of this hospital. And before I let it be destroyed by your petty tyranies..."

MICHAEL
Have the anger, but don't show it.

26. CONTINUED:

SANDY
(quietly)
"I will recommend to the board that you be turned out into the street. Good day, Dr. Brewster."

Sandy turns and walks away.

MICHAEL
You're a second rate, winning actress.

SANDY
(turns back, glares)
"I said good day!"

MICHAEL
Gettin' there.

SANDY
Did you feel how much I hated you?

MICHAEL
Yes, in fact, why do you think I'm leaving?

Michael gets up, starts putting coat on as he heads away from couch. Sandy runs toward him.

SANDY
Wait a minute! You can't leave! How am I gonna get it back to-morrow? I can't ask a total stranger to enrage me!

MICHAEL
What time's your audition?

SANDY
Eleven.

MICHAEL
Ok, I'll pick you up at ten and enrage you.

27. EXT. NATIONAL T.V. STUDIO - DAY

People going in and out. Busy.

28. INT. T.V. STUDIO - OUTER WAITING ROOM - DAY

The room is dominated by a colorful mural featuring caricatures of the leading players on "Southwest General." Looming above them is a woman wielding a whip. A receptionist, BILLIE, sits behind a desk. There are SIX WOMEN waiting to audition. They are 40'ish, heavy, thick-browed.

(CONTINUED)

28. CONTINUED:

SANDY
(softly, to Michael)
God ... I feel pretty.

MICHAEL
(softly)
Shut up, you dumb bimbo.

SANDY
(softly)
Thank you.

A woman with a clipboard, JACQUI, steps out of Studio B. As she does, RITA MARSHALL, the show's producer strides purposefully through, followed by ALFRED, the show's wardrobe man, who carries a sequined dress on a hanger.

RITA
No sequins, Alfred! She's attending her husband's funeral. If I see one single sequin on her --

ALFRED
-- I'll take them off, I'll take them off --

RITA
(to Jacqui)
Ready.

She enters Studio B.

JACQUI
Alright, ladies, please have your resumes ready and follow me.

SANDY
Wish me luck.

MICHAEL
Fuck off.

SANDY
God bless you. You always know the right thing to say.

Sandy and the others exit into Studio B, as a guided tour of a dozen people is led in by a STUDIO PAGE. They stop at the mural.

(CONTINUED)

28. CONTINUED: (2)

PAGE
Here, you'll recognize all your favorite characters on "Southwest General," from John Van Horn, who has played venerable Dr. Medford Brewster since the very first episode aired almost twenty years ago, to America's best-loved bad girl, Julie Phillips.

A BOY of 12 moves off from the other tourists toward Michael.

BOY
Are you anybody?

Michael glares, sending the boy back to the group who now gaze reverently at the mural.

PAGE
The woman with the whip is Rita Marshall, Executive Producer of "Southwest General."

Michael looks up startled, as Sandy comes out of the studio and moves quickly to the elevators. He moves after her.

MICHAEL
What happened?

SANDY
They wouldn't let me read.

MICHAEL
What do you mean they wouldn't let you read??

SANDY
They said I wasn't right physically. They wanted somebody tougher. So ... I'm going home now.

MICHAEL
I'll walk you.

SANDY
To San Diego?

MICHAEL
What are you talking about?

28. CONTINUED: (3)

SANDY
I mean I'm really going home. I'm 34. I'm a second-rate actress. I have second rate looks. I can't ... keep anyone. I don't have a guy.

MICHAEL
(grabbing her)
Alright, alright. I haven't talked to that second-rate asshole in five years, but c'mon! We're not going to let this get away.
(moving toward desk)
I'll get you a reading.

They arrive at the receptionist's desk.

MICHAEL
(continuing, to receptionist)
Is Terry Bishop in the studio?

RECEPTIONIST
Mr. Bishop left the show. He's rehearsing "The Iceman Cometh", for Broadway.

MICHAEL
What??
(turning abruptly)
Sandy, don't do anything dumb! I'll figure out something.

29. EXT. 6TH AVENUE - DAY

Michael, running angrily up to an imposing building.

30. INT. NATIONAL ARTISTS AGENCY - RECEPTION AREA

Michael marches in and past the receptionist.

RECEPTIONIST
Just a moment, Mr. Dorsey. Mr. Grey is in conference right now.

But Michael pushes past and through the double doors.

31. INT. CORRIDOR

Michael striding down miles of carpeting, into George's office.

SECRETARY
(jumping up)
Michael, he's tied up now.
I swear.

He strides past into:

32. INT. GEORGE GREY'S OFFICE

George Grey is around 50, impeccably dressed, talking on the phone. As Michael enters:

GEORGE
(into phone)
Hold on a second.
(pushes hold)
Michael, can you wait outside, please? I'm talking to the Coast.

MICHAEL
This is a coast, too, George. New York is a coast!

GEORGE
Wait a minute.
(releases "hold;" then, into phone)
Sy, listen --
(beat)
Sy?
(into intercom)
Margret, get him back, will you? I cut myself off.

MICHAEL
Terry Bishop is doing "Iceman Cometh." Why didn't you send me up for that, George? You're my agent too.

GEORGE
Stuart Pressman wanted a name.

MICHAEL
Terry Bishop is a name?

(CONTINUED)

32. CONTINUED:

GEORGE
No. Michael Dorsey is a name.
When you want to send a steak
back, Michael Dorsey is a name.
Excuse me. Why do you make me say things like that?
That was a rotten thing to say.
Let me start again.
Terry Bishop is on a "soap."
Millions of people watch him.
He's known.

MICHAEL
And that qualifies him to ruin
"Iceman Cometh?"

GEORGE
Look, I can't have this conversation.

MICHAEL
I can act circles around that guy.
I've played that part!

GEORGE
If Stuart Pressman wants a name,
that's his affair. I
know this will disgust you, but
a lot of people are in this business
to make money.

MICHAEL
Don't make me sound like some
flake, George, I want to make
money, too.

GEORGE
Oh, really? The Harlem Theatre
for The Blind? Strindberg in the
park? The People's Workshop in
Syracuse?

MICHAEL
I did eight plays in nine months in Syracuse!
And I got great reviews from New York
critics! Not that that's why I did it!

GEORGE
-- No, of course not. God forbid
you should lose your standing as an
underground cult failure.

32. CONTINUED:

MICHAEL
(gently)
Do you think I'm a failure, George?

GEORGE
I will not get sucked into this discussion!
I am too old, too smart, and too successful!

MICHAEL
(goes close to desk)
I sent you Jeff's play to read, it's got a great part for me in it. Did you read it?

GEORGE
Where do you come off sending me your roommate's play that you want to star in?
I'm your agent not your mother.
I'm not supposed to produce your roommate's play so you can star in it. I'm supposed to field offers.

MICHAEL
Who told you that? The agent-fairy?
That was a significant play!

GEORGE
Nobody wants to do that play!

MICHAEL
Why?

GEORGE
Because it's a downer! No one is going to produce a play about a couple who move back to Love Canal!

MICHAEL
But that actually happened!

GEORGE
Who gives a shit! Nobody wants to pay $20 to watch people living next to chemical wastes! They can see that in New Jersey!

MICHAEL
Ok, ok, I don't want to argue about this now,
I'll raise the money myself!
I'll do anything! Send me up for cat commercials, dog commercials,voice-overs, anything!

(CONTINUED)

32. CONTINUED:

GEORGE
But I can't send you.

MICHAEL
Why?

GEORGE
Michael, no one wants to work with you.

MICHAEL
That's not true!
I bust my ass to get a part right!

GEORGE
Yes, but you bust everyone else's ass too. A guy's got four weeks to put on a play -- he doesn't want to argue about whether Tolstoy can walk if he's dying.

MICHAEL
The guy was an idiot. That was 2 years ago.

GEORGE
They can't all be idiots. That's the last time you worked!
You argue with everyone.
You've got one of the worst reputations in town. Nobody will touch you.

MICHAEL
Wait a minute now...what are you saying? That nobody in New York will work with me?

GEORGE
No. That's too limiting. How about no one in Hollywood will work with you either. I can't even send you up for a commercial. You played a tomato for 30 seconds and they went a half day over because you wouldn't sit down!
(because you didn't agree with the blocking!)

MICHAEL
It wasn't logical.

GEORGE
You were a tomato! A tomato doesn't have logic!
(doesn't have logical blocking!)
A tomato can't move!

(CONTINUED)

32. CONTINUED:

MICHAEL
That's what I said! So if a tomato
can't move, how can it sit down?!
I was a great tomato! I was a stand-up tomato!

GEORGE
Michael ... Michael ...
You're a brilliant actor.
But there's nothing I can do for you.
I think you ought to get some therapy.

(CONTINUED ON NEXT PAGE)

32. CONTINUED: (5)

MICHAEL
(quietly determined)
-- George, I'm going to raise $8,000 and I'm going to do Jeff's play.

GEORGE
(shaking his head)
Michael, you haven't been listening. You're not going to raise .25¢.
(slowly)
No one will hire you.

MICHAEL
Oh yeah?

33. EXT. MADISON AVE. - LONG LENS - DAY

Teaming with people, coming and going. The focus gradually forces us to notice one woman moving towards us unsteadily on high heels. She is Michael.

34. INT. NATIONAL TV STUDIO - OUTER WAITING ROOM - DAY

Michael, in drag, stands at the reception desk, as Jacqui consults her clipboard. FOUR OTHER tough looking women wait.

JACQUI
George Grey's your agent?

MICHAEL
Mmmm.

JACQUI
How do you spell your last name, Dorothy?

MICHAEL
M-I-C-H-A-E-L-S.

JACQUI
Okay, come on.

35. INT. STUDIO B - DAY

RON, the director, is making notes on his script.

(CONTINUED)

35. CONTINUED:

In bg TECHNICIANS are moving sets around. Rita looks at various costumes that Alfred is showing her. She smokes incessantly.

JACQUI
Ron, this is Dorothy Michaels. Our director, Ron Carlysle, that's our producer, Rita Marshall. Dorothy doesn't have a resume. She's only been in town two weeks. George Grey's her agent.

RON
That's very impressive, Dorothy. George Grey takes very few unknowns.

DOROTHY
(southern accent)
He was very kind to me.

RON
But I'm afraid you're not right for this part, Dorothy. I'm sorry.

DOROTHY
Oh ... why?

RON
(full of charm)
Ya' see, I'm trying to make a statement with the role. A very pertinent statement, hope-fully. And I need a specific physical type.

DOROTHY
What type? I'm an actress, Mr. Carlysle. A character actress ...

RON
Honey, there just isn't time to work on character on a soap. It's unfortunate but you either have the right quality or you don't.
(taking her arm, leading her towards the door)
I'm sure you're a wonderful actress,
(MORE)

(CONTINUED)

35. CONTINUED: (2)

RON (contd)
but you're just a bit too soft, too genteel, not threatening enough.

DOROTHY
You want a threat? How's this? Take your hand off my arm or I'll knee your balls through the roof of your mouth. Is that enough of a threat?

RON
(numbly)
That's a start ...

DOROTHY
I'll tell you what you really want. You want a caricature woman to prove some idiotic point ... like power makes women masculine ... or masculine women are ugly. Well, shame on the woman who lets you do it. On any woman who lets you do it.
(points to Rita)
And that means you, dear.

And she sweeps out.

RITA
Jesus.

RON
What's idiotic about power making women masculine? Not that that's my point ...

36. TV STUDIO - RECEPTION AREA

Dorothy stands by the elevator, glancing over her shoulder. Rita hurries up to her.

RITA
Have you ever done Television?

DOROTHY
No, Ma'am. I have not.

(CONTINUED)

36. CONTINUED:

RITA
Was that for real in there or were you auditioning for the part?

DOROTHY
Which answer will get me a reading?

37. INT. STUDIO - THE FLOOR - DOROTHY - RITA - DAY

A FEMALE STAGE MANAGER (JO), wearing head set and power pack comes up with "sides."

RITA
(into hanging mike)
Ron, I want to test Ms. Michaels.
(to Jo)
We're going to run some tape on her.

JULIE PHILLIPS, pretty, blonde, the show's leading lady passes as Dorothy drops the "sides." She kneels quickly to retrieve them and discovers Julie kneeling beside her, helping.

DOROTHY
Oh, dear, I can't find page 4.

JULIE
(quiet smile)
They'll never know the difference.

Julie has gathered the pages. They both stand up. Julie hands Dorothy the pages, smiling understandingly.

JULIE
(sotto)
Don't think of it as a camera, think of it as something friendly, like a cannon.

And she moves away, Dorothy staring after. At the door Julie turns, winks, gives a "thumbs up" gesture.

38. INT. CONTROL ROOM - RON, JACQUI, OTHERS

Including Mel Rich, the TD.

38. CONTINUED:

RON
(to Rita)
You really think she's worth testing for this?

RITA
She told me that no director has ever communicated a part to her so fast.

RON
Oh. Well ... she did pick up what I said very quickly.
(into mike)
Give me a left profile, Camera Two. Camera One, get her right side.

We see the Camera adjustments on the multiple monitors.

RITA
(to Mel)
Not so close, Camera One.

MEL
(into mike)
Back off, One.

Camera One's monitors show the move.

RITA
(into mike)
I'd like to make her look a little more attractive. How far can you pull back?

CAMERAMAN'S VOICE
(filtered)
How do you feel about Cleveland?

Camera One pulls back a bit.

RON
(into mike)
Good right there. Miss Michaels, we're going to try one. You ready?

All the Dorothy's on the monitors nod.

(CONTINUED)

38. CONTINUED: (2)

RITA
(into mike)
Jo.

Jo and Dorothy read the audition scene:

JO
"I know the kind of woman you are, Emily, getting older, never been pretty. You can't have a man so you want to be one."

Dorothy stares at her incredulously, then laughs, surprising everyone with her interpretation. Jo looks up from the script bewildered, then back down.

DOROTHY
"You're wrong, Dr. Brewster. I'm very proud of being a woman. But I'm also proud of this hospital. And before I let it be destroyed by your callous inhumanity, before I let you turn these patients into numbers, before I let you turn the dying into the dead ...
(she gently removes the script from Jo)
I will recommend to the board that you be turned out into the street. Good day, Dr. Brewster.
(turning Jo around)
I said, 'good day.'"

RITA
(after a beat, into mike)
Thank you. Hold it a minute.

MEL
Tough cookie.

RON
Yes. I gave her that direction.

RITA
Something more, though.

RON
Boy, I don't know. I mean it's
(MORE)

(CONTINUED)

38. CONTINUED: (3)

RON (contd)
your decision but something about her bothers me. Doesn't it bother you?

RITA
She's feminine without being weak. She saves it from being a caricature.
(into mike)
Alfred, get her measurements!

DOROTHY
You mean, I've got the part?

RITA
We'll get the contracts over to George today. You'll start Thursday. Alfred, I see peasant skirts and dark sweaters. And scarfs. Lots of scarfs.
(calls off)
Re-light for Item twelve!

On the floor Alfred approaches Dorothy with his tape measure.

ALFRED
What's your size, dear?

DOROTHY
(guessing)
Twelve, fourteen?

ALFRED
Well, which is it?

DOROTHY
I don't know. I go up and down.

ALFRED
That's more than I need to know, darling.

39. EXT. RUSSIAN TEA ROOM - DAY

Patrons come and go. Dorothy stands outside waiting. George Grey approaches, goes briskly to the entrance.

(CONTINUED)

39. CONTINUED:

DOROTHY
Excuse me, sir, I wonder if you could help me? I'm looking for the Russian Tea Room.

GEORGE
This is the Russian Tea Room.

DOROTHY
Oh, my stars, so it is. This is really embarrassing.

GEORGE
(slightly nervous)
Yeah ... well ... this is it.

He goes in. Dorothy sweeps in after him.

40. INT. RUSSIAN TEA ROOM - DAY - GEORGE & DOROTHY

George sits at a table. A beat, and Dorothy sits next to him.

GEORGE
(startled)
What the hell is this?

DOROTHY
Do you mind awfully? I'm new in town and I'm lonely.

GEORGE
(rising)
Waiter!

DOROTHY
Oh, let's not order yet.

Dorothy gently cups George's buttocks.

GEORGE
Are you crazy?

DOROTHY
(in Michael's voice)
It's Michael, you schmuck.

There is a long pause. George sits down slowly.

GEORGE
Jesus, I begged you to get some therapy.

(CONTINUED)

40. INT. RUSSIAN TEA ROOM - DAY - GEORGE & DOROTHY

George enters, leaving his coat at the checkroom, and heads into the dining area. Dorothy enters, spots George, leaves her coat and heads after him. We see George being seated by Gregory.

GEORGE
Hello, Gregory.

GREGORY
Mr. Fields, good afternoon. Good to see you.

GEORGE
Good to see you, too.

Gregory finishes seating George.

GREGORY
The waiter will be here in just a minute.

Gregory leaves. George begins to look through his newspaper. Dorothy sits next to him.

DOROTHY
Hi!

GEORGE
What the hell is this?

DOROTHY
Are you the famous George Fields, the agent? I'd like to - - - I'm new in town, I'm awfully lonely and I just wondered if you would buy me lunch...

GEORGE
Gregory!

Dorothy grabs George's buttocks. George yelps, sits down again, coughing to cover his yelp.

DOROTHY
(switching in & out of Michael's voice)
Shh! I got a secret for you. It's Michael. Michael Dorsey, your favorite client. Last time you got me a job it was a tomato!

There is a long pause.

GEORGE
Jesus, I begged you to get some therapy.

(CONTINUED)

40. CONTINUED:

DOROTHY
You also told me nobody would hire me.

GEORGE
You think this is going to change anything?

DOROTHY
I've got a soap, George. I'm the new Woman Administrator on "Southwest General." I almost didn't get the part. They thought I was too feminine.

GEORGE
You'll never get away with it.

DOROTHY
I got away with it.

GEORGE
You're psychotic.

They stop talking as a WAITER appears.

WAITER
Something from the bar?

GEORGE
A double vodka. Quick!

WAITER
And the lady?

DOROTHY
(man's voice)
Dubonnet, with a twist.

The waiter raises his eyebrows, but nods politely, leaves.

40. CONTINUED: (2)

DOROTHY
They're sending you the contracts today.

GEORGE
Me?

DOROTHY
I used your name to get the reading.

GEORGE
You had no right to do that, Michael ... or whatever you call yourself.

DOROTHY
Dorothy. Dorothy Michaels. I toyed with Isadora ...

Someone in the business, JOEL SPECTOR, stops by the table.

JOEL
George.

GEORGE
Hello, Joel.
(uncomfortably)
I -- uh -- talked to Stuart today. He'll be in London for a week, then he definitely wants to meet.

Dorothy offers Joel her hand, resuming her female voice.

DOROTHY
Hello.

GEORGE
(unhappily)
Joel Spector, this is Dorothy -- something ...

DOROTHY
Michaels. I can't tell you how much I admire your work, Mr. Spector.

Dorothy removes her hand from Joel's, and begins stroking George's leg. George spills his water and gets very busy mopping it up with his napkin.

(CONTINUED)

40. CONTINUED: (3)

JOEL
Well, thank you, Miss Michaels, that's very flattering.
(to George)
Next week.
(to Dorothy)
Hope to see you again, Miss Michaels.

He moves off.

GEORGE
You couldn't do that as a man? You had to put on a dress before you could pay someone a compliment.

DOROTHY
(rising)
Pay the check when it comes, and lend me a thousand until payday.

GEORGE
Why?

DOROTHY
I have to have something to wear besides this.

MUSIC UP:

41. MONTAGE - DOROTHY SHOPPING - DAY

A) A LINGERIE SECTION at a department store. A SALESGIRL holds up a brassiere. Dorothy takes it, thinks it's too small.

B) A MAKEUP SECTION at a department store. SALESGIRL holds up a shade of "blush," Dorothy is confused, orders more. Finally has a ridiculously large assortment of packages.

41. CONTINUED:

C) APPAREL SECTION - DRESSING ROOM. An exhausted SALESWOMAN stands as Dorothy studies herself in the mirror. There are dresses strewn everywhere.

SALESWOMAN
I won't let you not buy it. It's the most becoming dress you've tried on.

DOROTHY
But don't you think it makes me look dumpy?

SALESWOMAN
That's because you're wearing ankle straps. Believe me, with a few alterations...

42. EXT. STREET NEAR BLOOMINGDALES - DOROTHY - DAY

Dorothy comes out of Bloomingdales, with bags, goes to hail cab. A cab stops, but as Dorothy approaches, a man cuts in front of her, jumps in and leaves her standing. She pulls him out, throwing him onto the ground, gets into the cab and drives off.

43. INT. LOFT APARTMENT - MICHAEL AND JEFF

Michael in an old robe with his feet in a pan of water, tomatoes and cottage cheese on his plate, packages all around. Jeff pours hot water into the pan.

MICHAEL
Those women were like animals. I saw one really smart handbag on sale but I was just too exhausted to fight for it. They're vicious -- they kill their own! You know what this lingerie cost? And the makeup! I don't know how a woman can keep herself attractive and not starve. Can I have a little more cottage cheese?

JEFF
(pointing to wig)
Is this the one you wore today?

MICHAEL
Oh, I've got to set this tonight! This isn't going to be easy, y'know. I've got to get up at 4:30, so I can do a close shave ...
(Jeff pours cottage cheese)

43. CONTINUED:

MICHAEL (cont'd)
Easy, easy! I'm on a diet!! I already called the studio and told them I have to do my own makeup 'cause I have an allergy.

JEFF
I appreciate your doing this, but it is just for the money, isn't it? It's not so you can try on these little outfits?

MICHAEL
I'm not even going to answer that. It happens to be one of the great acting challenges any actor can have! You know what my real problem is?

JEFF
Cramps?

MICHAEL
Sandy. How can I tell her they cast a man instead of her? She gets suicidal at a birthday party.

JEFF
Don't tell her.

MICHAEL
Where am I going to say I got the money for the play? What am I gonna say, somebody died and left it to me??

44. INT. SANDY'S APARTMENT - SANDY AND MICHAEL - NIGHT

Sandy is closing the door.

(CONTINUED)

44 CONTINUED:

SANDY
(closing door)
Oh, my God! When did she die?

MICHAEL
Last week.

SANDY
What of?

MICHAEL
German measles.

SANDY
Gee ... what a coincidence your needing $8,000 and your aunt dying and leaving you exactly that much!

MICHAEL
Isn't it!

Michael unzips his jacket, takes out script, hands it to her.

MICHAEL
(continuing)
Start learning your lines!

SANDY
(pacing to Michael's other side)
Oh, my God, Michael, I can't believe it! What a great part!

MICHAEL
Come on. Get dressed. I'm going to take you to dinner.

SANDY
Really?

MICHAEL
Why not? It's about time we celebrate something!

SANDY
To "Return to the Love Canal."
(she hands him the glass)
Lemme just jump in the shower - I'll be five minutes!

Sandy heads down the hall and into the bedroom.

44A. INT. SANDY'S APARTMENT - MICHAEL - NIGHT

CAMERA SLOWLY PANS from the bedroom door to the living room, where Michael reads Variety while walking toward the archway. He stops, looks into the mirror, begins to pose. He tosses the paper onto the couch, does some more positions in the mirror, then stops to think for a moment. CAMERA PANS MICHAEL as he heads out of the living room, down the hallway, and into the bedroom.

44B. INT. SANDY'S BEDROOM - NIGHT

Michael enters the room, glances at the closed bathroom door, goes to the closet. He opens the closet door, turns on the light, and begins to look through Sandy's clothes. As he looks at the dress hanging on the inside of the closet door, he notices the dress laid out on the bed.

MICHAEL
Oooh!

Michael picks up the dress, looks in the mirror as he holds the dress in front of himself. He glances again at the bathroom door, puts the dress down on the bed, and begins to undress. He throws his sweatshirt onto the bed, undoes his pants, and bends down while lowering them. Suddenly, Sandy starts out of the bathroom.

SANDY
(opening door)
Michael, we don't have to go out to eat, we could stay here.

She sees Michael, pants down, reacts. Michael jumps up, trying to cover himself, and trying to figure out what to say.

MICHAEL
Sandy -- I - I - I want you!

SANDY
(surprised)
You want me?

MICHAEL
(shuffling toward her, pants around ankles, arms outstretched)
I want you!

45. CONTINUED:

MICHAEL
How 'bout I call you tomorrow.

SANDY
I know there's pain in every relationship and I'd like to have mine now. Otherwise, I'll wait by the phone and if you don't call, then I'll have to have pain and wait by the phone. You could save me a lot of time.

MICHAEL
Then let's make it definite. Dinner tomorrow.

46. INT. MICHAEL'S ROOM - EARLY MORNING

An alarm goes off showing 4:30 a.m.

SERIES OF QUICK CUTS:

A) Michael shaving, very closely.

B) Michael shaving his legs.

C) Michael shaving under his arms. He cuts himself, winces, stuffs toilet paper under his arm.

D) He applies a thick makeup base, false eyelashes, then long false fingernails.

E) Michael, in jockey shorts, makeup, eyelashes and fingernails in place, straps on a bra, back to front and moves out of the bathroom.

47. INT. KITCHEN AREA - LOFT - JEFF & MICHAEL - DAY

Michael, turning bra back to front enters and is surprised to see Jeff, seated in a robe, coffee prepared.

MICHAEL
You didn't have to get up.

JEFF
(looking him over)
Oh yes I did.

48. EXT. MICHAEL'S APARTMENT - MICHAEL - DAWN

Dorothy Michaels emerges, puts her fingers in her mouth and whistles for a cab. The cab SCREECHES to a halt.

49. INT. TV STUDIO BUILDING - ENTRY AREA - EARLY MORNING

Dorothy enters, addresses MAC, the Security Guard.

DOROTHY
I'm Dorothy Michaels. "South-west General."

MAC
(consults list)
Oh, yeah. They want you in Conference Room B right away.

Dorothy tenses.

50. CLOSE - CONFERENCE ROOM B DOOR

Dorothy opens it and enters:

51. CONFERENCE ROOM B

Jo, the Stage Manager, is there with an official-looking MAN.

DOROTHY
I was told to come right here.

JO
Right.
(to Man)
This is Dorothy Michaels, who plays Mrs. Kimberly.
(to Dorothy)
This is Doctor Schiff.

DOROTHY
Played by who?

JO
Doctor Schiff <u>is</u> Doctor Schiff. He's here to give you a physical.

DOROTHY
A what?

51. CONTINUED:

SCHIFF
For insurance purposes.
(opens his bag)
It's routine.

JO
When you're finished, I'll take you to your dressing room.

She exits. Schiff applies pen to form.

SCHIFF
Dorothy Michaels, is that right?

DOROTHY
Yes.

SCHIFF
Age?

DOROTHY
Forty.

Schiff looks.

DOROTHY
(continuing)
... three. But don't you tell.

SCHIFF
Weight? Height?

DOROTHY
One thirty-seven. Five six and a little bit.

As he takes her blood pressure:

SCHIFF
General health pretty good?

DOROTHY
Excellent.

SCHIFF
(reading gauge)
Blood pressure's a little high.

Silence. Schiff undoes the blood pressure sleeve, lifts stethoscope to Dorothy's heart.

(CONTINUED)

51. CONTINUED: (2)

DOROTHY
First day nerves.

SCHIFF
What's this about an allergy to makeup?

DOROTHY
Oh, I just said that. Actually I'm a wee bit sensitive.
(confidentially)
I sometimes have this little moustache problem.

SCHIFF
Oh?
(leaning closer)
Not all men find that unattractive, you know.

He puts his hand lightly on her knee.

52. INT. CORRIDOR - STUDIO - JO & DOROTHY - DAY

Dorothy follows, as Jo points off towards a doorway.

JO
You're in nine.

Dorothy goes to the door, enters.

53. INT. DRESSING ROOM - DAY

Standing in the room, wearing a scanty robe, is APRIL PAIGE, delicious, young.

APRIL
Hi, I'm April Paige. Make yourself at home.

And she whips off her robe, revealing bra and panties. Dorotny gasps, turns away, only to see April reflected in the makeup mirror.

DOROTHY
What a nice looking table.

APRIL
Push the telegrams out of the way and make some room for yourself.

53. CONTINUED:

DOROTHY
Did you open in something?

APRIL
(moving to shower)
No. They're from some creep I went out with. You can read 'em if you want. They're funny.

DOROTHY
(reading)
"Sorry about last night." "Please forgive last night." "Last night will never happan again." What did he do last night?

APRIL
(calling from shower)
Nothing!
(She comes back in)
And it took him till three in the morning. God, it was a drag.

On Dorothy's shocked look, there is a knock. A P.A. sticks his head in and hands Dorothy two blue pages.

P.A.
For you, Miss Michaels.

He goes out. Dorothy fastens her eyes on the pages.

DOROTHY
They're for today!!

APRIL
They always throw stuff at you the last minute. You could lose your mind around here.

DOROTHY
Oh, God!

APRIL
What's wrong?

DOROTHY
I have to kiss Dr. Brewster!

(CONTINUED)

53. CONTINUED: (2)

APRIL
Yeah. He kisses all the women on the show. Must be in his contract. We call him "the tongue.!

On Dorothy's horrified look.

54. INT. STUDIO - HOSPITAL ROOM SET - DAY

Ron is blocking a scene between JULIE and RICK LACY, who lies atop a bed, script in hand. Rita and crew stand by making notes. During, Dorothy stands in bg next to a DISTINGUISHED LOOKING GENTLEMAN, watching. ALVIN is making last minute costume adjustments on her.

RON
(to Julie)
Okay, quickly now, the tubes have pulled out of Rick's nose, so there's been an alert at your station, Julie. Rick, as soon as she starts to stuff the tubes back in your nose, you grab her. Hard.

JULIE
In his condition?

RON
Absolutely. He's been out of his head since he fell through the ice, and, in his delirium he thinks you're Anthea.
(to Rick)
Maybe even say "Anthea" when you grab her.

RICK
That's good. Is my violin here in the room somewhere?

RON
No, the violin sank. It's at the bottom of the lake.

55. ANGLE - DOROTHY & GENTLEMAN

DOROTHY
(quietly)
The violinist fell through the ice?

(CONTINUED)

55. CONTINUED:

GENTLEMAN
He was playing it during the thaw.
(suavely)
You're Dorothy Michaels, aren't you?

Dorothy nods.

GENTLEMAN
(continuing)
I'm John van Horn. We're up next.

He gives his mouth a generous Binaca spray.

RON
Now, Julie, honey, when he grabs you, you're torn. You struggle, you know you should get the tubes back in his nose because he's in danger of anaphalactic shock, but, suddenly, here you are in the arms of a man whose music was Anthea's whole life, a man who stood by you after Ted's breakdown.

JULIE
Okay.

RON
So you struggle, but you're struggling with yourself, as well.

JULIE
(amused)
And I lose, right?

RON
Now I want to do the whole thing on the floor. It will explain how the tubes fell out. And, Julie, when you get down on your knees, it says here it will inflame Rick's desire. God knows it always inflames mine.
(then)
Okay, big John, Dorothy -- everybody, this is Dorothy Michaels, our new Hospital Administrator.

(CONTINUED)

55. CONTINUED: (2)

Hello's all around.

JULIE
We met the other day. I'm Julie Phillips, the hospital slut.

DOROTHY
Hi.
(holding new pages)
Mr. Carlysle, I've a teeny question about this business with Dr. Brewster --

RON
Sweetheart, we are so late, we're not even going to be able to rehearse it --

DOROTHY
But --

RON
I'm just going to show you your marks, honey, and then we're going to have to go right to "tape" --

DOROTHY
But --

RON
Big John, you enter, see them struggling, cross over to Rick and Julie and cry loudly, "Nurse Charles -- are you insane?"

JOHN
Yes. I see. Will that be on teleprompter? "Loudly?"

RON
Yes.
(to Dorothy)
Now, toots, you enter here, you cross to here, and your corridor scene is here.

He points out the door to the "X's" on the floor.

56. CLOSE - TAPE REELS SPINNING - EDITING ROOM

An EDITOR sips a bottle of Celery Tonic.

57. INT. STUDIO B - TAPING - CAST, CREW

Julie is on the floor struggling with Rick, who keeps saying "Anthea" in a delirious voice. Van Horn enters, glances at the teleprompter and says:

JOHN
(loudly)
"Nurse Charles -- are you insane!"

The door bursts open and Dorothy enters.

DOROTHY
"I'm Emily Kimberly, the new administrator! What's going on here!?"

She crosses to the struggling couple, whips Julie to her feet in a single move. Van Horn ignores that Julie is up.

JOHN
Help me get her to her feet, Miss Kimberly."

Julie looks at him blankly. Then quickly buckles her knees. Dorothy helps her up again.

DOROTHY
"Tend to your patient, Nurse Charles.
(to the bewildered Van Horn)
You and I have to talk, Dr. Brewster."

58. INT. CONTROL BOOTH - ALL

Ron holds his head in his hands.

RON
I don't believe this.

RITA
It's all right, the girls saved it.

58. CONTINUED:

John and Dorothy are doing their scene. John's eyes go to the teleprompter behind Dorothy frequently.

JOHN
"Well, you haven't changed at all, Emily."

DOROTHY
"Oh, but I have, Medford. Now that father is dead, the weight of this hospital falls upon my shoulders. And I will bear that weight, no matter what obstacles you put in my path."

JOHN
(leaning toward her)
"You know, Emily, there's no reason for us to be in opposite camps. We can rule 'Southwest General' together. I admire people with power.
(coming closer)
Women with power, especially."

He leans forward to kiss her. Dorothy slaps him across the face. He stands open-mouthed.

DOROTHY
"Is this the same approach you would have used on my father, Dr. Brewster? Do you really think I'm someone you can grope in the broom closet and then not consider a threat? I'm afraid, Dr. Brewster, that you have underestimated me. If you want to win me over, you'll have to deal with my mind, not my lips."

RON
(into his mike)
And cut!

MEL
(into his mike)
Stop tape.

JACQUI
Can we use it?

RITA
Are you kidding?

59. INT. STUDIO - CAST, CREW

Rita and Ron enter. John stands holding his face. There is a buzz of conversation. All OVERLAPPING.

JOHN
(bewildered)
I was supposed to kiss her.

DOROTHY
It was an instinct. I kept hearing Ron's words -- "instant threat" and I realized how much it would --

JULIE
-- It was a good instinct.
(knowingly)
It would have been mine.

RON
(to Julie)
Just a minute -- I'll handle the instincts here! It happened to be a good instinct but next time, if you have a question about a piece of business, you discuss it with me.

DOROTHY
It was wrong of me not to.

JULIE
And thanks for catching me. You saved my ass. I mean literally.

RITA
Okay, people. Item seven.

RON
(claps Van Horn on back)
Big John, good work!

All leave except Van Horn and Dorothy.

JOHN
Dorothy ... I just want to say that I loved what you did in our scene. Welcome aboard.

He kisses her full on the mouth.

60. EXT. STUDIO - DAY

Ron and Julie come out arm in arm. Julie stays near the building as Ron moves to the curb to get a cab. In a moment, Dorothy comes out.

JULIE
You'll sleep good tonight.

DOROTHY
My stars ... it certainly was ... exhilarating.

JULIE
Tell me that next week.

Ron calls from the curb.

RON
C'mon, honey.

JULIE
Can we give you a lift? Why don't you join us for a drink?

DOROTHY
Thanks, but I feel like walking.

Dorothy watches, as Ron and Julie drive off. Then limps toward the curb to hail a cab.

61. INT. LOFT APARTMENT - NIGHT

Jeff sits at the table, smoking his pipe, holding his play. Michael stands in his shorts, setting his wig.

MICHAEL
I don't know if she's pretty or not -- maybe in a Hollywood way. But she's no dummy. She threw in that faint like a pro.

JEFF
I rewrote the necktie scene. You were right. It <u>was</u> too literary.

MICHAEL
I wonder how my legs would look in flats. You know ... I've got a whole character for Dorothy. I know everything she'd do. I really understand this woman.

(CONTINUED)

61. CONTINUED:

JEFF
Well, how'd you ever end up communicating with this guy?

MICHAEL
Well, he told me what he wanted, I did what I wanted, he balled me out, and I apologized to him! I think Dorothy's smarter than me...

JEFF
But you are Dorothy.

MICHAEL
I just wish I looked prettier. I feel that she's such a beautiful person. Maybe if I give her a softer hair style ...

The phone rings. Jeff leans for it.

MICHAEL (cont'd)
(going toward Jeff)
Don't answer that!

JEFF
Why?

MICHAEL
It could be for Dorothy.

JEFF
You gave them this number?

MICHAEL
I had to! The show may have to get hold of me if they change the schedule.

JEFF
I'll answer it and see.

MICHAEL
No! I don't want them to think Dorothy lives with a guy. It's wrong for my character!

JEFF
What if it's for me? It could be important! You answer it as Dorothy.

MICHAEL
I can't answer it as Dorothy! What if it's Sandy?

(CONTINUED)

61. CONTINUED:

JEFF
What if it's Diane? How do I explain a woman here?

The phone stops ringing. Michael heads back to table.

MICHAEL
All right, I'm sorry. We'll get a service.

JEFF
(rises, picks up coat)
That takes three days. Look, I didn't complain when you put a foil through the couch just under my arm, when you were Cyrano. Or when you stuffed underwear into your shirt for a hump, and went running around ranting about this being a bell tower! But I don't understand why I should sit here pretending I'm not home because you're not "that kind of girl!"

Jeff heads to the door.

MICHAEL
Where are you going?

JEFF
I'm going over to Diane's so in case she or anybody else wants me they can find me.

MICHAEL
Who do you think I'm doing this for? I'm doing this for you, Jeff, for your play, for Sandy - -- SANDY!! I was supposed to take her out to dinner tonight!

62. INT. SANDY'S APARTMENT - NIGHT

Sandy stands with the phone to her ear, coat over her arm.

SANDY
(into phone)
I asked you to give me the pain yesterday, Michael.

INTERCUT - MICHAEL AND SANDY

(CONTINUED)

62. CONTINUED:

MICHAEL
(hoarse whisper)
Sandy, I can't talk long. I didn't forget. But I've got some kind of virus. I'm really sick.
(he coughs)
I may have the flu.

SANDY
Oh, Michael, have you got a fever? ... How much? ... Oh, my God! You go right to bed. Take two aspirin. Bundle up. Sweat. Drink lots of liquids. And take 1000 units of Vitamin C every hour ... with milk. And, Michael ...
(she looks at the phone)
... Michael?

63. INT. MICHAEL'S LOFT - MAIN AREA - MIDNIGHT

Michael sits at the dining room table, Dorothy's make-up and work all around him. He has fallen asleep with his head on the table and some, but not all, of his nails polished. There is a scratching sound, as of a dog pawing at the door. Michael sits up, now fully awake, and wary as the scratching sound continues. He rises, moves silently to the door. He unlocks it, picks up a pot to use as a weapon, opens the door a crack. Sandy is sitting on the steps writing a note. Food containers and bags filled with food are all around her.

MICHAEL
(throwing the door open wide)
Sandy!

Sandy, surprised, stands up screaming.

MICHAEL
(his hand to his lips)
Shhh!!

Michael remembers his nails, puts his hand behind his back.

SANDY
Oh, God! I woke you! I didn't mean to get you out of bed. I made some chicken soup. And I picked up some fruit and milk for the
(MORE)

(CONTINUED)

63. CONTINUED:

SANDY (cont'd)
Vitamin C. And I was just writing a note telling you it's from me so you wouldn't get paranoid and throw it out ... and I woke you up! Oh, I could Kill myself. I'm so sorry.

MICHAEL
(putting pot down, getting green glove)
No, no ... you shouldn't have gone to all that trouble ...

Michael is now wearing the green mitt on his right hand.

SANDY
Oh, it was no trouble. Oh, you've got a chill. Put the other one on.

MICHAEL
(gets brown mit)
Yeah, you're right.

Michael now wears a mit on each hand.

SANDY
I guess I should go now? Should I bring it in? No, I should go now.

She turns to go.

MICHAEL
No, you can bring it in ... But you can't stay long, because if I'm infectious ...

SANDY
... I could catch something. Right.
(she starts in with the bag)
I won't stay more than a minute.

Sandy goes into the kitchen, puts bags down by the table.

SANDY (cont'd)
There's more.

Michael goes to get the rest of the food, as Sandy puts her purse and coat down, spots the pantyhose and goes to them. When Michael steps inside, he sees her bent over, her back to him, holding the stockings.

63. CONTINUED: (2)

She carries them to the kitchen. Michael goes wearily out into the hall and picks up the rest. When he steps inside, Sandy is holding a pair of panty hose.

MICHAEL
Honey, please, put them back on. Don't be hurt but I can't now. I'm too beat from this virus to move.

SANDY
These aren't mine. They were on the floor outside your bedroom.

MICHAEL
What!
(snatching the panty hose away)
Goddamn Jeff! I told him not to use my bedroom.

SANDY
There's padding on the hips.

MICHAEL
Yes! So there is! Jeff must have died when she took them off! He loves hips.

SANDY
Where is Jeff?

MICHAEL
At Dianne's. Writers are insatiable.

SANDY
Well ... if you get better ... and you feel like calling ...

MICHAEL
What do you mean "if" I get better? This isn't terminal.
(propelling her toward door)
I'll be better tomorrow.

SANDY
Tomorrow??

(CONTINUED)

63. CONTINUED: (3)

MICHAEL
I mean ... Soon! ... A few days!
And I'll call you first thing.

SANDY
Maybe ... if you can eat ...
we'll have dinner.

MICHAEL
Good idea! Dinner for sure.

MUSIC UP.

64. MONTAGE:

A) GEORGE'S SECRETARY sits as though typing, an ear plug in her ear. FOLLOW THE CORD to see it is connected to a small TV set, not a dictaphone. She watches the "soap," reacting as Dorothy slaps Van Horn.

B) DOROTHY AND JULIE exit the studio. Julie is surrounded by 7 or 8 fans. Dorothy waves good-bye as Julie shrugs; "Sorry 'bout that."

C) JEFF AND MICHAEL walking through the park. Jeff holds his script -- Michael gesticulates wildly.

D) DOROTHY AND JULIE exit the studio. The 7 or 8 fans start toward Julie, but one of them drifts over to Dorothy. Julie indicates to others that "that's Dorothy Michaels." Dorothy appreciates.

E) GROUP OF HOUSEWIVES at card table, cards forgotten. They all watch "Southwest General."

F) MICHAEL AND JEFF walking. Michael veers off to a jewelry store window. A display of earrings. Jeff gestures, "For Sandy?" Michael gestures, "No, for me." He looks off, sees Julie and Ron, arm in arm, exiting a restaurant. PUSH IN to Michael as he watches.

G) MICHAEL on phone to Sandy. He writes down the dinner date on his phone pad.

H) SANDY rushes out of a supermarket, loaded with groceries, flowers poking out the top of one bag.

65. INT. STUDIO - EMILY'S OFC - DOROTHY & VAN HORN

Taping a scene. Julie and April stand out of camera watching.

JOHN
(reading teleprompter)
"I think you'll find you've picked the wrong man to challenge, Miss Kimberly."

Dorothy takes his face abruptly in her hand and turns his head away from the teleprompter so he looks at her.

DOROTHY
(improvising)
Look at me, Dr. Brewster. I don't trust a man who won't meet my eye. I don't trust it in a bank teller, I don't trust it in an insurance salesman, and I certainly don't trust it in a Chief Surgeon!

She whips his head back to the teleprompter but does not let go.

DOROTHY
(back to script)
"It was you who threw down the gauntlet."

JOHN
(reading)
"You're an incredibly insensitive woman, Miss Kimberly."

She pulls his head back to her.

DOROTHY
"Stop thinking of me as a woman, Dr. Brewster, and start thinking of me as a person. That's what 'Southwest General' is made of, people. And the sooner you realize that, the less tension you and I will have. And tell Nurse Charles I want to see her -- immediately."

There is a MUSIC STING.

66. INT. CONTROL ROOM - ALL

MEL
One, push in for close-up.

RITA, RON
(in unison)
Not too close!

MEL
(into mike)
Hold -- and cut.

A red light FLASHES on a phone. Rita picks it up.

67. INT. STUDIO

Julie is in hysterics, trying to hide it.

JOHN
(to Dorothy)
That was wonderful, the way you held my face. You really controlled me. I felt your power.

Rita enters.

RITA
Good news, children, our brilliant engineering staff has once again erased an entire reel of the show ... so I'm afraid we'll have to tape it again.

Groans from everyone.

RITA
(continuing)
It's either that or do it live tomorrow.

JOHN
(desperately)
I think we should tape.

67A. INT. STUDIO - LATER

Taping over. Jo hands out tomorrow's pages. Dorothy takes hers, starts off the floor. She suddenly freezes

(CONTINUED)

67A. CONTINUED:

and stares off: In a space between sets, Ron has April pressed against the wall, his hand half-way up her skirt, his mouth over hers.

68. INT. DRESSING ROOM CORRIDOR - DOROTHY

Thinking. As she passes Julie's dressing room:

JULIE'S VOICE
Some day, huh?

Dorothy moves to doorway. Julie sips white wine.

DOROTHY
Does this happen often?

JULIE
Every so often ... We actually had to do it live, once. You should have seen Van Horn's face -- of course, you couldn't see Van Horn's face -- he was so panicked, they had to shoot him from the back.
(a beat)
Drink?

DOROTHY
(starts away)
No, thank you.

JULIE
Dorothy ... I know this is just what you want to hear but -- we've got 26 pages tomorrow. If you could find it in your heart to come over and run it with me; we could have something to eat. I'm a born defroster. Surely, you can't tell me you've had enough soap opera for today.

69. EXT. TV STUDIO - CLOSE ON A FAN

FAN #1
Miss Kimberly! You know, you look just the way you look.

PULL BACK to see April, Julie and Dorothy signing autographs.

(CONTINUED)

DIALOGUE

FAN #2 (to April)
Did you give Melanie White an overdose of x-ray on purpose?

APRIL (shrugging)
I don't know. I don't write this shit, you know.

FAN #1 crosses to Dorothy.

FAN #3
Please don't be so hard on Dr. Brewster. He's only mean because he's so insecure.

FAN #3 crosses to April.

FAN #1
Miss Kimberly, you know, you look just the way you look! / You're so attractive!

DOROTHY
Thank you!

JULIE and LES come out of studio, head to Dorothy.

JULIE
Dorothy, I'd like you to meet my dad, Les.

DOROTHY
What a pleasure! I just love your daughter to pieces!

FAN #4 goes to Julie, as Les and Dorothy cont. to talk.

FAN #4
You aren't really going to give the violinist a lobotomy, are you, Miss Nichols?

JULIE
I don't know. I haven't seen the pages yet.

69. CONTINUED:

FAN #2
(to April)
Did you give Melanie White an overdose of x-ray on purpose?

APRIL
(shrugging)
I don't know. I don't write this shit, you know.

FAN #3
Please don't be so hard on Dr. Brewstar. He's only mean because he's so insecure.

70. INT. LOFT - JEFF, MICHAEL - NIGHT

The apartment a cyclone of clothes, shoes, underwear.

JEFF
What do you mean you don't have a thing to wear?

MICHAEL
She's seen me in all these.

JEFF
Not in the white.

MICHAEL
I can't wear the white to a casual dinner. It's too dressy.

Jeff checks out the other clothes.

MICHAEL
Listen, I signed 26 autographs today -- not that that means anything. And some of those fans aren't so dumb, either.

JEFF
(holding it up)
What about this little yellow outfit? It's pretty.

MICHAEL
I don't have any shoes for it. And it's tight across the bust. It makes me look cheap.

(CONTINUED)

70. CONTINUED:

JEFF
I think it looks sexy.
(suddenly)
Oh, my God! What am I saying?

MICHAEL
I know it seems silly to you, but I...well, it's our first date...and, hell, I'd just like to look pretty for her.

71. INT. JULIE'S APARTMENT - ENTRY HALL - NIGHT

Julie, holding baby clothes and a bottle, opens the door to admit Dorothy, holding a small bouquet of flowers, her coat over her arm.

JULIE
Hi. What a pretty outfit!

DOROTHY
Thank you.

JULIE
Come in.

DOROTHY
I brought you these.

JULIE
Oh, you didn't have to do that. Let's go put them in some water.

They start through the apartment.

DOROTHY
My, what a lovely room.

JULIE
Is it? An interior decorator did it. Before the show, I had no money, since the show I've got no time.

MRS. CRAWLEY (60'ish) enters with her hat and coat on.

MRS. CRAWLEY
(grimly)
Amy is asleep -- finally. Miss Nichols, you're going to spoil that child to death, picking her up every time she cries.

70. CONTINUED:

JEFF
I think it looks sexy.
(suddenly)
Oh, my God! What am I saying?

MICHAEL
I know it seems silly to you, but I ... well, it's our first date ... and, hell, I'd just like to look pretty for her.

71. INT. JULIE'S APARTMENT - ENTRY HALL - NIGHT

Julie, holding a glass of wine, opens the door to admit Dorothy, holding a small bouquet of flowers, her coat over her arm.

JULIE
Hi. What a pretty dress.

DOROTHY
(handing flowers)
Thank you.

JULIE
Oh, they're beautiful. You didn't have to do that. Let's get them in water.

They start through the apartment.

DOROTHY
My, what a lovely room.

JULIE
Is it? An interior decorator did it. Before the show, I had no money, since the show I've got no time.

MRS. CRAWLEY (60'ish) enters with her hat and coat on.

MRS. CRAWLEY
(grimly)
Andrew is asleep -- finally. I'm counting this overtime against my next night off, Mrs. Phillips.

(CONTINUED)

71. CONTINUED:

JULIE
Thank you, Mrs. Crawley.
Dorothy Michaels --
Mrs. Crawley.

DOROTHY
How do you do.

MRS. CRAWLEY
(unimpressed)
Nice meeting you.

Mrs. Crawley leaves.

JULIE
(heading to kitchen)
Just drop your coat over there, Dorothy.

Julie enters the kitchen while Dorothy leaves coat and pocketbook on chair, then follows Julie.

JULIE
That's Amy's nanny. She hates me.

DOROTHY
Who's Amy?

JULIE
She's my daughter. She was 14 months old last week.

DOROTHY
I didn't know you had a baby.

JULIE
Do you have any kids?

DOROTHY
No, I don't.

JULIE
Were you ever married?

DOROTHY
No, no...I was never that fortunate. I was engaged once to a brilliant young actor whose career unfortunately was cut short by the insensitivity of the Theatrical Establishment.

JULIE
It killed him?

(CONTINUED)

71. CONTINUED:

DOROTHY
In a manner of speaking. Sutton gave up acting and me as well, and is now a waiter working in a disreputable restaurant.

JULIE
You want some wine?

DOROTHY
No, thank you, we have to work, I want to keep sharp.

JULIE
Can I ask you something? Do you worry about wearing so much make-up all the time?

DOROTHY
Well, you see, I have this little moustache problem...

JULIE
Well, some men find that attractive.

DOROTHY
I don't like the ones who find that attractive. I take it you're divorced?

JULIE
No, I've never been married.

DOROTHY
(pouring herself some wine)
Well, perhaps just one drink.

Dorothy takes a sip of wine.

72. CLOSE - A WOMAN'S HANDS

Preparing a dish. PULL BACK to reveal we are in SANDY'S KITCHEN. She is happily preparing for her dinner with Michael.

73. INT. JULIE'S KITCHEN - JULIE, DOROTHY - NIGHT

One wine bottle stands empty. They are deep into the second one. Julie stands at the counter, cutting mushrooms. Dorothy is at the bulletin board, which contains torn out sections of "Soap" magazines, with Julie's picture and headlines such as: JULIE AND BURT: SUDDENLY ALL WE HAD LEFT WERE MEMORIES; or, SOUTHWEST GENERAL'S BLAZING DUO: JULIE AND LANCE; and another, RICK AND JULIE: IS HE REALLY SINGING ONLY FOR HER.

DOROTHY
Did you really date all these guys?

JULIE
I never met any of those guys. Well, Burt I saw once in an agent's office. The closest I ever got to Springfield was when I bought one of his records.

DOROTHY
(walking toward table)
Y'know, I always wanted to be as pretty as you when I was young. I bet you've had a slew of beaus.

JULIE
A couple.

DOROTHY
Can I give you a hand?

JULIE
No, you sit down, Dorothy, take it easy.

DOROTHY
(sits down)
What's a couple? How many's that?

JULIE
Dorothy! How many have you had?

DOROTHY (ad-libs)
Well, uh, I've had more than you could shake a stick at...Come on, tell me about Ron.

JULIE
How much time you got? ...Well ...Ron is...hands down the best director of "Daytime Drama". Did they warn you not to call it a "soap"? For a while there, if

(CONTINUED)

73. CONTINUED:

JULIE (cont'd.)
anybody said "soap opera" in front of a civilian, Rita fined them a quarter. I think that's how she got her Mercedes.

DOROTHY
But what about you and Ron?

JULIE
Ahh...that's "Nighttime Drama." He's...interesting there, too.

DOROTHY
Oh, so that means you have a... "good" relationship?

JULIE
What's a <u>good</u> relationship, Dottie? Can I call you Dottie? He's smart, he's funny, he's charming. He knows how to get what he wants.

DOROTHY
You mean, with you?

JULIE
He's not bad with Amy either. We've got things in common. You know any guy who's interested in a woman who wants her dinner at four, is unconscious by nine, and goes to work at dawn?

DOROTHY
But how does he treat you?

JULIE
Ahh...there's that! Listen, you don't think I do this without a plan, do you? There're a lot of men in this world, but I'm selective. I look around very carefully and when I find the guy I'm sure can give me the worst time, then I make my move. ...I don't know <u>why</u> I told you that...

A wail is heard from the other room. Julie sets her glass down, invites Dorothy to see the baby, and leaves the room. Dorothy takes one drink of wine, sets down her glass, and follows.

74. INT. AMY'S BEDROOM

CAMERA PULLS BACK from close-up of Amy in crib to reveal Julie moving to crib as lights come on. Dorothy follows Julie. Julie leans over crib, lifting Amy up and out of crib.

JULIE
Amy...Amy...that's my little girl.

DOROTHY
Say 'hello' to your Aunt Dorothy!

JULIE
You wanna hold her a minute... She's so wet...Lemme get a pair of pajamas.

Julie goes to the bureau.

DOROTHY
I don't think she wants me to hold her...

JULIE
Actually, you can set her down on the changing table. Just make sure you hold her.

DOROTHY
(putting Amy down)
Easy, easy...it's okay...ooh!

JULIE (turns, reacting to yelp)
Are you alright?

DOROTHY (bent over Amy)
Oh! She's got her little hands in my hair!

JULIE
Here, lemme help you...

DOROTHY
No, no, no,...it's fine! She's going to let go...aren't you, Amy? Let go! Let go!

Dorothy finally gets free, stands up.

DOROTHY
Can I use your bathroom?

Dorothy rushes out of the room.

75. INT. SANDY'S APARTMENT - NIGHT

Sitting at a table set for two, candles and all. She checks her watch unhappily.

76. INT. JULIE'S APARTMENT - NIGHT

The leftovers from dinner sit on the livingroom table. Julie and Amy sit on the couch, opposite Dorothy who sits at the other end of the couch. Dorothy has a cup of coffee, Julie a glass of wine.

DOROTHY
Okay, now, "Are you so sure of that, Nurse Charles?" Your line.

JULIE
"When you grow up the way I did, an orphan, raised by a sister sixteen years older, you have very few illusions."
(sighing)
I don't know why all my lines sound like subtitles from a Czech movie.

DOROTHY
Maybe they are! Listen, try answering it as though you were surprised.

JULIE
What do you mean?

DOROTHY
No matter what I say, you answer with the line..."Why do you drink so much?"

JULIE
(surprised at the question)
"When you grow up the way I did, an orphan, raised by a sister sixteen years older, you have very few illusions."
It works! Thanks, Dorothy!

Both Julie and Dorothy put down their scripts.

DOROTHY
Now, why do you really drink so much?

JULIE
It's not good for me, and it's not fattening...How many things can you say that about?

76. CONTINUED:

DOROTHY
You're telling me to mind my own business.

JULIE
No, I'm just telling you not to worry about it...It's nice of you, but...

DOROTHY
But I should mind my own business.

JULIE
It's so complicated, isn't it? All of it? Truthfully, don't you find being a woman in the eighties complicated?

DOROTHY
Extremely.

JULIE
All this role-playing -- confusion. Everyone seems so screwed up about who they are. You know what I wish sometimes? That just once a guy could be honest enough to walk up and say, "Listen, I'm confused about all this, too. I could lay a big line on you, we could do a lot of role-playing, but the simple truth is, I find you very interesting and I'd really like to make love with you. It's as simple as that." Wouldn't that be a relief?

DOROTHY
Heaven...Sheer heaven.

(CONTINUED)

76. CONTINUED: (2)

Andrew has fallen asleep. Julie picks him up gently. Kisses him.

JULIE
I never get enough time with him. He insists on being awake in the day and sleeping at night. The nerve, huh? I'll tell you something though, I'm crazy about the little bastard, using the word advisedly.
(to Andrew)
Isn't Mommy crazy about you?
(to Dorothy)
He's the only absolutely straight person I know, except maybe my father ... and, in a way, you.
(smiling)
You know what? He likes me a little, too. -- I can recognize the signs.
(then)
There is absolutely no bullshit with this child.
(laughing)
Ron was supposed to be here last night. I had dinner ready. He never showed up. Claimed he completely forgot about it. Do you suppose that could be true --

DOROTHY
Oh, God!
(springs up)
What time is it?

JULIE
10:30.

DOROTHY
(puts on coat)
I have to go. Forgive me for rushing off. Thanks for dinner.

77. INT. TAXI - DOROTHY - NIGHT

Pulling off false nails, ripping off eyelashes.

TAXI DRIVER
(deadpan)
Have a bad night, lady?

78. OMIT

79. INT. MICHAEL'S APARTMENT - DOROTHY - NIGHT

Running around, pulling off her wig, transforming herself into Michael.

80. INT. SANDY'S APARTMENT - NIGHT

A sober Sandy opens her front door to reveal Michael meekly holding an ice cream bag.

MICHAEL
(entering)
I'm sorry I'm late. I was shampooing my hair and I got soap in my eyes and I couldn't see anything, and to top it off I wanted to get your favorite flavor - and I finally did - but I had to go to five stores before I found it. Chocolate chocolate chip.

SANDY
Michael, I saw her.

Sandy moves away, stops by table, her back to Michael.

MICHAEL
Who?

SANDY (static)
I stopped by your apartment when you were so late. I waited outside and I saw that fat woman go into your place...

MICHAEL
Fat woman?

SANDY
The one in the raincoat.

MICHAEL
(walking to table)
Oh, that woman. The one who's helping Jeff with the play!

(CONTINUING)

80. CONTINUED:

MICHAEL (cont'd)
(turns to face Sandy)
I didn't know what you were talking about.
(beat)
You really think she's fat?

SANDY
It was dark in the stairway but she looked fat, and since when did Jeff start collaborating on his play?

MICHAEL
She's an old friend, an excellent typist, 100 words per minute -- Sandy, listen, I am not having an affair with the woman who went into my apartment! It's impossible!

MICHAEL sits down.

SANDY
Really?

MICHAEL
Really. Besides, if I was I would tell you.

SANDY
(moving to sit down)
I'm always making problems. I force you to come over here, make you feel guilty, now I feel guilty, I'm sorry!

MICHAEL
Sandy, don't do this! Don't apologize because I'm three hours late! You should be furious!

SANDY
But you've been so great to me. You were so terrific about the audition for the soap -- the stupid soap! By the way, did you see the cow they hired?

MICHAEL
Cow?

SANDY
I guess they went another way. She's just awful.

(CONTINUED)

80. CONTINUED:

MICHAEL
I heard she was pretty good.

SANDY
Baloney! She's supposed to be the head of the hospital. Remember how you said she's supposed to be a tough woman? She's not tough. She's a wimp!

MICHAEL
Maybe it's the lines... After all, she doesn't make up her lines...

SANDY
Well, maybe she should. They couldn't be any worse. Are you hungry, Michael?

MICHAEL
(thinking)
Hmm? No -- Yes!

SANDY
(rising)
I'll get you some meatloaf, it's burnt, but...

Sandy moves to the kitchen. CAMERA PUSHES IN TO MICHAEL.

MICHAEL
A wimp?

80A. OMIT

81. INT. STUDIO - DOROTHY & "PATIENT" - TAPING

The female "Patient" is in an arm cast, sobbing.

PATIENT
I can't move out, Miss Kimberly. I have nowhere to go. I don't know what to do.

Dorothy looks at the teleprompter. The teleprompter shows Dorothy's line; "Your husband's problem is that he feels worthless without a job. You must try and understand that. Perhaps you should get some therapy."

82. INT. CONTROL ROOM - ALL

Watching monitor.

DOROTHY
(suddenly)
Don't lie there cringing and telling me your husband beats you but you can't move out, Mrs. Mallory. Why should you move out? It's your house, too. You know what I'd do, if somebody did that to me? If they came around again, I'd pick up the biggest thing I could find, and bash their brains in.

PATIENT
(confused)
"But I can't afford therapy, Miss Kimberly."

(CONTINUED)

82. CONTINUED:

DOROTHY
Who said anything about therapy?

RITA
Ron, cut it!

RON
And cut!

MEL
Stop tape.

All talking at once.

PATIENT
-- her line was supposed to be, "Your husband's problem is that he feels -- "

DOROTHY
May I say, in my own defense, Miss Marshall, that to tell somebody with two children, a broken arm, a punched-in face and no money to move out of her own house and into a welfare shelter in order to get therapy is a lot of horseshit! Excuse me. I wouldn't do it, would you?

PATIENT
I can't act with this!!

DOROTHY
Oh, shut up!

PATIENT
Ron!

83. OMIT

84. CLOSE ON A DESK - HUNDREDS OF ENVELOPES HITTING DESK TOP

Most of them addressed to Dorothy Michaels or Emily Kimberly.

84A. INT. STILL PHOTOGRAPHY STUDIO - DAY

Montage of Dorothy posing for Greg Gorman, the fashion photographer:

Dorothy wearing a red sequined gown, posing in front of the American flag.

Dorothy posing in a black evening gown.

Dorothy posing in a fur coat worn over the black evening gown, fan works nearby to create a wind effect.

Dorothy poses holding a crystal ball, wearing a sheer gold outfit, with a balck scarf draped around her head and shoulders.
Wearing the same gold outfit and scarf, Dorothy poses lying down.

Dorothy poses with Andy Warhol, she wears the magenta gown.

Dorothy poses with Andy Warhol, she wears the fur coat.

Dorothy, wearing the ballet outfit, does dancing poses moving rapidly, as Greg follows her, snapping photos.

Dorothy poses in a cowgirl outfit, doing Western moves, as Greg moves about taking photos.

INTERCUT WITH:

INSERT SHOT - STROBE LIGHT UMBRELLA AS FLASHES GO OFF

Greg, using Haselblad on tripod, directs Off-Screen Dorothy as he takes photos.

84B. INT. DAY

People sit watching television. On the tube we see Dorothy being interviewed by Gene Shalit

GENE
What kind of career did you have before you hit the big-time?

DOROTHY
Well, I was with the Margot Jones Theatre in Dallas...

85. EXT. SUBURBAN SUPERMARKET MALL - CAST

April, Dorothy, Julie, Van Horn, a Doctor and a Nurse are signing autographs. A warm sense of comraderie between Julie and Dorothy, as Les gets a cup of coffee and brings it to Dorothy.

86. INT. CONTROL ROOM - ALL - TAPING

On monitors a sobbing Julie speaks to Dorothy in an office set.

JULIE
"...it's partially my fault, Miss Kimberly. I know I'm pretty and I use it. I shouldn't have gone to Dr. Brewster's office that late."

DOROTHY
(a beat, then)
"Well...Dr. Brewster has tried to seduce several nurses on this ward, always complaining to be in the throes of an uncontrollable impulse. Well, I think I'm going to give every
(MORE)

(CONTINUED)

86 CONTINUED:

DOROTHY (contd)
nurse on this floor an electric cattleprod and instruct them to zap him you-know-where. Let's see if that doesn't help him control those impulses. What do you think?

RON
Cattleprod!!

87. OMIT

87A. INT. SANDY'S APARTMENT - NIGHT

She is on the telephone to Michael.

SANDY

-- so I was thinking in the scene where we first step back into the house, I would close my eyes...
(she does so)
just for the first moment, almost like I was in church. What d'you think?...Michael...?

87B. INT. LOFT - MICHAEL - NIGHT

Holding up pictures of himself from "Soap" magazines. Jeff watches, curiously.

MICHAEL
Hmm? Oh...good, Sandy.

88. EXT. 57TH STREET - GEORGE AND MICHAEL WALKING - DAY

MICHAEL

All I'm saying is that I am Dorothy, in other words, Dorothy is me. I am Dorothy.

GEORGE

No, no, you're acting Dorothy.

MICHAEL

It's the same thing! There's a woman in me that's - -

GEORGE

Let's not get carried away with this. Please, Michael.

MICHAEL

Why can't you get me a special where I could do Dorothy singing - -

GEORGE (interrupting)

Special?

MICHAEL (continuing)

I could do some monologues...I feel like I have something meaningful to say to women, that's all.

GEORGE

Listen to me, Michael. You have nothing to say to women.

MICHAEL

That's not true, man! I've been an unemployed actor for twenty years - I know what it's like to feel oppressed, to sit by the phone waiting for it to ring, and everybody else makes the decisions in your life. You finally get a job: the producers, the directors have all the control and I got zip! If I could impart that information, that experience onto other women like me --

GEORGE

Now listen to me, Michael. There are no other women like you. You're a man!

MICHAEL

Yes, but you don't understand. I'm

(CONTINUED)

88. CONTINUED:

MICHAEL (cont.)
also an actress.

GEORGE
I don't think we should argue about this. What are we arguing about this --

MICHAEL
Potentially a great actress! I could do Medea, I could do Lady Macbeth, I could do the most wonderful Ophelia, I could do Juliet...Why don't you get your writers to write for me? I could do the Eleanor Roosevelt Story!

GEORGE
I got a terrific idea, okay?

MICHAEL
What?

GEORGE
Phil Weintraub's Spring Party is Friday night. Let's go. We'll get drunk, we'll have some laughs, we'll forget about all this. Okay? Come on, huh?

MICHAEL
You never invited me to a party before.

GEORGE
You were never a celebrity before!

MICHAEL
So, what do you mean? I have to come as Dorothy?

GEORGE
Come as Michael, come as Dorothy. Just don't come as Jane Fonda, because Phil's conservative. He hates her politics.

MICHAEL
I'll come as Dorothy.

GEORGE
Come as Michael! I mean it.

They enter the Russian Tea Room.

89. INT. PENTHOUSE APT. - NIGHT

A party in session. Someone like Bobby Short at the piano. The CAMERA PULLS BACK from the piano and PANS TO FIND Michael and Sandy entering the foyer, as George heads toward them with Phil Weintraub.

GEORGE (spotting Michael)
Michael, Michael!
(to Phil)
I want you to meet someone..
This is Michael Dorsey..and..

MICHAEL
This is Sandy Lester. She's a terrific actress.

PHIL (to George)
Dorothy Michaels isn't coming, huh?

GEORGE
No, I'm sorry, she wanted to, but she couldn't.

MICHAEL (to Sandy)
Y'know, this is the best producer in American theatre today.

PHIL
Thank you.

MICHAEL (to Sandy & Phil)
You two ought to have lunch - -

PHIL (after glancing behind himself)
Nice seeing you again.

Phil moves off.

SANDY (to George)
Again? I never saw him in the first place!

GEORGE (to Michael)
Please, Michael! Not tonight!

MICHAEL
You gotta get her a job. If the guy's doing anything - -

GEORGE (looking around)
Michael, everybody's here - - Hey, Nadia!

George moves off.

SANDY (turning to go)
Michael, I can't stay at this party.

(CONTINUED)

89. CONTINUED:

MICHAEL
Come on, get in here..Stand straight, and act like you know people.

CAMERA FOLLOWS AS Michael leads Sandy to the bar.

MICHAEL
What do you want to drink?

SANDY
Gimme a double champagne..

Sandy looks toward the next room, where the food is.

SANDY (Cont'd)
What is this, serve yourself here?

Sandy goes into the food-filled room. Michael moves closer to the bar.

BARTENDER
Yes, sir?

Michael hears laugh in living room, glances toward it, then looks back at bartender.

MICHAEL
Gimme two...

Michael looks back into living room, sees Ron and Julie. Michael Stares.

BARTENDER
Two of what?

MICHAEL (still staring)
Two of anything.

Ron asks Julie if she wants a drink, then heads toward the bar. Upon seeing Ron approaching, Michael turns back to bartender.

BARTENDER
What are you talking about?

MICHAEL
Champagne.

Ron walks up, stands next to a good-looking girl.

SUZANNE
Hi!

RON (to Bartender)
A vodka on the rocks.

(CONTINUED)

89. CONTINUED:

Michael listens as Suzanne and Ron talk, sees past them to Julie and Phil.

SUZANNE (to Ron)
You don't rememeber me, do you?

RON
Sure I do..When was it?

SUZANNE
Last summer, at your office..

RON
Right, at my office..What's your name?

SUZANNE
Suzanne Von Schaak.

RON
Right, Suzanne...You got a light?

SUZANNE
No, I don't smoke.

RON
Anybody got a light?

MICHAEL
Sure...

Michael lights match, lights Ron's cigarette.

RON (to Michael)
Thanks.
(to Suzanne)
I remember now, you're a good actress.

MICHAEL
(almost to himself)
Thanks.

Michael heads away from the bar, carrying two champagnes.

BARTENDER (to Ron)
Twist?

RON
Yeah.

Sandy, in the meantime, is going around the food table and filling her purse. In the living room, Julie and Phil talk. (This is all to be intercut with the above).

PHIL
And I'd love to have you read the script.
I think you'd be perfect for it.

89. CONTINUED:

JULIE
Send it to Pamela Green. She's my agent.

PHIL
There's a lot of interest over at Paramount. I'll know after the first.

JULIE
I'll read it after the first.

Julie continues toward terrace, stops for "hello" kiss from Joel Spector. Phil follows her.

PHIL
Actually, I'm not that happy with the script. I'm having a rewrite done. I'd love to tell you some of the changes. Maybe we could have dinner.

JULIE
Call Pamela. She handles me for dinner.

And she moves out on to the terrace.

90. EXT. TERRACE - JULIE - NIGHT

Alone, drink in hand, looking at the spectacular view. Michael appears, leans on the rail near her.

MICHAEL
Hi. My name's Michael Dorsey.

JULIE
(not turning)
Uh-huh.

MICHAEL
Great view, huh?

Julie sips her drink.

(CONTINUED)

90. CONTINUED:

MICHAEL
Only Phil could afford that many lights.

Julie stares straight ahead.

MICHAEL
(continuing)
Can I tell you something?

JULIE
Have I got a choice?

MICHAEL
You know ... I could lay a big line on you, but the simple truth is -- I find you very attractive ... and I'd really like to go to bed with you.

Julie turns and hurls her drink into his face.

91. CLOSE - MICHAEL

As the drink runs down his face.

92. CLOSE - JULIE

JULIE
"You arrogant, fraudulant cheat! I understand who you really are."

PULL BACK to see we are in the studio, taping a confrontation between Julie and Van Horn. April is cowering in a corner.

JULIE
(continuing)
"I'll no longer submit to your petty insults, your humiliations. It isn't necessary now that Emily Kimberly is here, now that someone who sees the truth is your equal. I've filed formal charges against you with the A.M.A., Doctor. You'll be notified tomorrow."

A MUSICAL STING. Mel's voice comes over the P.A. "Cut."

(CONTINUED)

92. CONTINUED:

VAN HORN
Gosh, Julie, that was great!

RITA'S VOICE
(filtered)
Lovely job, Julie. First rate.

APRIL
You were wonderful.

JULIE
(points to Dorothy)
Thanks to my coach.

DOROTHY
(modestly)
Oh, no.

RON appears, seems disturbed at the last remark.

RON
Okay, people, Item seventeen is next. Jacqui, clear the set. John, I need you.
(to Dorothy)
You too, Tootsie!

He starts off.

DOROTHY
Ron.

He stops, turns.

DOROTHY
(continuing)
My name is Dorothy. Not "Tootsie," not "Toots," not "Honey," not "Sweetie," not "Doll."

RON
Oh, Christ.

DOROTHY
No, just Dorothy. John is always John, Rick is always Rick, Mel is always Mel. I'd like to be Dorothy.

She stomps off to an adjoining set. Julie looks at Ron for a moment, then moves off after Dorothy.

93. INT. FUNERAL PARLOR SET - STUDIO - DAY

Dorothy enters and sits disconsolately on a chair beside a coffin atop a bier. A moment and Julie enters. She stands in the doorway staring at Dorothy.

DOROTHY
(quietly)
Somebody died?

JULIE
(equally quiet)
The violinist.

DOROTHY
I didn't know he was that sick.

JULIE
He isn't. He asked for a raise.

DOROTHY
(after a beat)
I'm sorry. About what I said to Ron.

Julie moves over, sits beside Dorothy.

JULIE
Don't be.
(beat)
Listen, what're you doing over the holiday?

DOROTHY
Why?

JULIE
Andrew and I are going home. Well upstate, to my Dad's farm. We do it every Easter. Dye the eggs and all. It's not exactly the "fast lane" but it's fun. You'll love my Dad. He's your biggest fan. He watches the show as much for you as for me.

DOROTHY
(carefully)
Ron coming?

JULIE
Would that make a difference?
(MORE)

93. CONTINUED:

JULIE (contd)
I don't think so. He says he has to work.
(beat)
Look -- if it makes any difference -- I hate women who treat other women as stand-ins for men. It isn't that. I think we'd have a good time. I'd like you to come.

93A. INT. SANDY'S APARTMENT - SANDY - NIGHT

Oh phone ... eyes closed, she is surprisingly moving.

SANDY
"The world won't know. No one ever will know. But maybe it's enough that you and I do. No matter what happens ... we're home, Tom ... really ... really home." How did that sound? I had my eyes closed. Listen, Michael, isn't there some way we could actually rehearse this together?

94. INT. LOFT - MICHAEL & JEFF - NIGHT

Michael is scurrying around throwing things into a suitcase, the phone propped to his ear. Jeff watches, pantomiming suicide motions.

MICHAEL
(hoarsely)
We will, Sandy, right after the weekend. This time I'm going to be careful, I'm not going to get up too soon, I can't afford another relapse. I'd better save my voice now ... I'll call you Monday.

He hangs up.

JEFF
You can't do this. Stop packing and listen to me.

(CONTINUED)

94. CONTINUED:

MICHAEL
In two weeks I'll never see her again. And if I do see her I'll be Michael Dorsey and she'll throw a drink in my face.

JEFF
You going to keep lying to Sandy like this?

MICHAEL
It's for her own good. Look, I never told Sandy I wouldn't see other women, I just know it would hurt her if I did ... and I don't want to hurt her. Especially since Julie and I are just girlfriends.

JEFF
God will punish you for this.

MICHAEL
God is only that petty in your plays.

95. HIGH ANGLE - TRAIN

Moving through the Eastern countryside.

96. OMIT

97. EXT. PHILLIPS' FARMHOUSE - DAY

A working farm. Les' pickup truck pulls up. As Les helps Julie and Andrew out, Dorothy goes to the rear and starts pulling out suitcases. Les hurries to her.

LES
Hey, let me get those.
(they're very heavy)
Strong little thing, aren't you?

98. INT. FARMHOUSE - BEDROOM - LES, JULIE, DOROTHY - DAY

A girl's room, covered with wallpaper in a delicate pattern of rose-buds. White curtains, white canopy bed. High school banner, picture of a woman resembling Julie. Les puts down suitcases.

(CONTINUED)

98. CONTINUED:

LES
I'll put Andy in the little room next to mine, give him a chance to be near Gramps. Unpack your stuff and we'll get goin' on the Easter eggs.

DOROTHY
(flustered)
Am I ... are we ... sharing?

LES
Only got two spare rooms. And I know you girls. No matter how far apart I put you, you'll sneak back together and spend the night giggling.

JULIE
Dad still thinks I'm twelve. Don't worry, I won't take up much room.

MUSIC UP:

98A. EXT. FARM - MONTAGE - DAY

A) Les drives Dorothy around on the back of a tractor, pointing out the farm.

B) Les and Dorothy walking, she having trouble with her high heels. CAMERA TILTS UP to find Julie up a tree. She jumps down.

C) Les showing Dorothy how to milk a cow, Andrew and Julie watching and laughing.

D) Les and Julie, arms over shoulders, disappear around a corner. Andrew falls, gets up and runs to Dorothy. She is confused, doesn't quite know what to do, awkwardly picks him up. He puts his arms around her neck. She slowly puts her arms around him.

E) Under a lovely tree, seated on a blanket, Les is stringing a kite for Andrew. Shouts turn their heads, as we PAN TO SEE; Julie and Dorothy seated bareback on a slow-moving old horse. They wave and shout to Les and Andrew. Dorothy's arm holds tightly to Julie's waist.

99. INT. FARMHOUSE KITCHEN - LES, JULIE, DOROTHY - NIGHT

Easter eggs being dyed. Everyone working.

LES
I'll get up real early and hide these. You girls can get some sleep.
(to Dorothy)
How's your drink?

DOROTHY
Delicious. Very mild.

LES
(refilling his glass)
Sneaks up on you. Three or four and you start fighting the dog for his bone.
(topping her glass)
I hope you're enjoying yourself.

DOROTHY
Everything's perfect.

LES
I'm not too used to guests up here.
(he rises)
Why don't you girls rustle up some dinner? I'll check Andrew.

100. COOKING MONTAGE - JULIE & DOROTHY - NIGHT

MUSIC UP: Shots of the "girls" cooking. Having a good time. Dorothy staring at Julie as she moves gracefully in her own home. Dorothy tossing a salad expertly.

101. DINING ROOM - ALL - NIGHT

MUSIC CONTINUES: Julie feeding Andrew, Dorothy watching. Les watching Dorothy, smiling. Andrew throws some food at Dorothy. HEAR VOICES SINGING AND DISSOLVE TO:

102. LIVING ROOM - LES, DOROTHY, JULIE - LATER

Dorothy plays piano. They all have drinks and sing.

ALL
" ... that's how I want to be,
So long as you'll agree,
To stay old fashioned with me."

102. CONTINUED:

JULIE
That's beautiful, Dorothy!

LES
It's a wonderful thing for a lady to play a piano.

DOROTHY
My Mama insisted.

LES
Who wants another drink?

JULIE
(giggling)
Easy now, remember Injun Joe's.

LES
Don't you tell that story!

JULIE
(to Dorothy)
Daddy hangs out in this bar ...

LES
I don't hang out there ...

JULIE
(breaking up completely)
And one night ... he and Injun Joe had a few too many Minnie-ha-ha's ...

LES
Ain't she awful?

JULIE
... and they thought they saw an elk.
(wiping her eyes)
So they grabbed their 30-30's and went out in the dark to stalk it ... and they finally cornered it over by Charlie's barn. They were just about to shoot it when it "moo'd."

LES
Allright, that's enough laughing at your old man ...
(to Dorothy)
You know this one?
(MORE)

102. CONTINUED: (2)

LES (contd)
(begins singing)
" ... For it was Mary, Mary,

Dorothy begins playing along.

LES
"Long before the fashion came,
And there is something there
that sounds so square,
It's a grand old n-a-a-m-e."

Dorothy finishes with a rolling chord.

LES
That was Julie's mother's name.
Mary Juliet Cooper.

JULIE
Well -- it's after midnight,
got a tough hunt for those eggs
tomorrow.
(to Dorothy)
Want to hit the hay, as we say
on the farm?

DOROTHY
(nervously)
Oh ... I think I'll stay up for
just a teeny while. You go on.

Julie leans down and kisses Dorothy on the cheek, puts her arm around her father and kisses him.

JULIE
Be good, you two.

She goes. Dorothy sits on a rocker.

LES
(stoking fire)
Nice girl, isn't she?

DOROTHY
Very sweet.

Les sits in another rocker. They rock back and forth.

LES
You know, I'm kinda glad ol'
Ron didn't come up.

(CONTINUED)

102. CONTINUED: (3)

DOROTHY
I believe I am too actually.

LES
I know it's old fashioned, but I don't like the idea of a man sleeping in the same room with my daughter in my own house when they're not even married.

DOROTHY
That makes two of us.

LES
Really? Hmm ... I thought you'd be more like, you know, one of those liberators.

DOROTHY
I'm not really the woman you see on the show.

LES
Don't get me wrong, I'm all for this equal business. I think women ought to be entitled to have everything and all, et cetera. Except sometimes I think what they want is to be entitled to be men.

DOROTHY
Well, give them an inch ...

LES
Can I get you another drink?

DOROTHY
No, no! I must keep my wits about me tonight.

LES
Tonight?

DOROTHY
Always ... I always must keep my wits about me.

LES
I can remember years ago there was none of this talk about what
(MORE)

(CONTINUED)

102. CONTINUED: (4)

LES (contd)
a woman was, what a man was. You just were what you were. Now there's all these experiments to find out how much you should be like the sex you're not so we can all be more the same, and I'm sorry, but we're just not, you know? Nothing on this earth is. Not on a farm, that's for sure. You just take a walk around here and you'll see. Bucks are bucks and roosters don't try to lay eggs. I mean, I look at you and, hell, you could put on a suit and call yourself Harold and I'd still know you were a female. Maybe it comes from being close to the natural order of things, but an old rooster like me can always recognize who the hens are. You know what I mean?

He puts his hand gently over hers. She glances down.

DOROTHY
Yes, I ... think I do.

LES
Doesn't it all really boil down to just how you are as a person? Not what kind of man, or what kind of woman. Just what kind of person?

DOROTHY
I think you put it very well.

Les is delighted with her approval. He nods at an old wedding photo, crosses to it.

LES
My wife and I were married 18 years. People got it all wrong, you know. They say the most important thing is your health. I can lift this house off the ground, but what does it mean? Being with someone, sharing, that's what it's all about.
(beat)
Julie tells me you're not married.

(CONTINUED)

102. CONTINUED: (5)

DOROTHY
No.

LES
Sure you won't have another drink?

DOROTHY
No, no, I really think it's that time.

She rises.

LES
(smiling)
Say ... thanks for staying up and talking.

DOROTHY
It was a pleasure. Goodnight.

103. INT. JULIE'S ROOM - NIGHT

Julie seems asleep as Dorothy carefully comes in, takes a flannel nightgown off a hook and tiptoes towards a bathroom.

104. INT. BATHROOM - NIGHT

Dorothy changes wigs. Puts one on with curlers in it.

105. JULIE'S ROOM - JULIE & DOROTHY

As Dorothy, ever so carefully, climbs into bed with Julie, sighs and closes her eyes.

JULIE
(softly)
Daddy's a little out of touch, isn't he?

DOROTHY
He's a nice man.

JULIE
He sees things pretty simply. You're either "happy" or "unhappy," "married" or "not married." There's nothing in between. I've tried to get him to take out women but ... since mother died ...

(CONTINUED)

105. CONTINUED:

She trails off.

DOROTHY
She must have been a very nice woman.

JULIE
(sleepily)
I guess so. I don't remember her very well.
(there is a pause)
I remember little scenes with her ... but they're like scenes from a movie. I remember her helping me pick this wallpaper. I picked one with great big purple flowers and she said "you've got to remember that once you pick it, it's going to cover the walls of your room for a long, long time." And I tried to imagine how those purple flowers would look on all the walls of my room at night when I was going to sleep ... and in the morning when I was getting dressed ... and I said, "which would you choose, ma?" And she said, "the little rosebuds and daisies. Because daisies are such homey flowers and rosebuds are always cheery and waiting to bloom."

DOROTHY
It's very pretty. She made the right choice.

JULIE
I made so many plans looking at this wallpaper.
(a pause)
I kept waiting for the rosebuds to open.

Dorothy reaches over and strokes her hair.

JULIE
(sleepily)
That's nice. My mother did that, too, sometimes. I remember that.

105B. EXT. FARMHOUSE, SWINGS - LATE DUSK

Julie and Dorothy sit opposite each other on the swings. Julie holds Amy. Dorothy sings to Amy.

DOROTHY
Isn't she cute!

JULIE
How come you never had any children, Dorothy?

DOROTHY
Y'know, when I was younger... I didn't have any beaus...so, I put all my energy into acting...

JULIE
What about now?

DOROTHY
Now, well, I have a hunch it's a little late in the day...Y'know, I never thought of this before, but I'm really sorry I never had a chance to carry a baby -- y'know, give birth... What about you? You think you're gonna have some more?

JULIE
I always wanted to have a lot of them.

DOROTHY
Well, why don't you?

JULIE
If I met the right guy...

DOROTHY
I have a hunch he's closer than you think!

Les heads toward them, carrying a sweater.

JULIE (to Dorothy)
Do you know something I don't know?

LES
Ron is on the phone, sweetheart.

JULIE (standing & heading away)
Come on, Mama's little blue-eyed girl...

Les climbs onto swing, starts to put sweater on Dorothy's shoulders.

(CONTINUED)

LES
You're not going, are you?
Y'know, it's chilly out here.

Les, sitting next to Dorothy, leans back.

DOROTHY (looking to sky)
Oh! That looks like the little
dipper coming out.

LES
That's the big dipper coming out.

DOROTHY
Yes, so it is. I get them mixed up.

LES
The big dipper has a long handle.

Dorothy continues to stare up at the stars.

106.
thru
116. OMIT

117. EXT COUNTRYSIDE - HIGH ANGLE - DAY

The train going in reverse direction back to New York.

117A. INT. LOFT - MICHAEL'S BEDROOM - NIGHT

Michael, in robe, begins unpacking from trip. He continues to unpack as the phone rings, he stops and stares at the machine when he hears:

JULIE'S VOICE
Dorothy, it's Julie...there's sort of an emergency...if you get a chance, please call.

118. INT. STUDIO - GREEN ROOM - DAY

Cast members relax, one memorizes lines. Dorothy and Van Horn sit on a sofa holding scripts. A T.V. monitor shows crew activity on the floor, Ron talking to Julie.

VAN HORN
It says "cool" but wouldn't it be better if I was angry? Isn't that a better way to play it?

He has obviously become a convert.

DOROTHY
Why don't we try it that way?

April enters, holding wrapped candy box.

APRIL
This just came to our dressing room for you.

April hands her a large heart-shaped box of candy.

APRIL
I think it's from Julie's father, but don't you dare eat any! I don't want you to ruin that cute figure of yours.

VAN HORN
That's such a thoughtless present to send a woman -- chocolates!

(CONTINUED)

119. CONTINUED:

RITA (contd)
we're getting two thousand pieces of mail a week, we've picked up three share points and it's largely due to you. There are three kinds of women in daytime drama; brainless bimbos, long-suffering bores and cartoon dragon-ladies. You're the first woman character who is her own person and can assert her own personality without robbing someone of theirs.
(beat)
You've got an enormous career ahead of you.

DOROTHY
Well --

RITA
Do you know that already more people watch you every day than ever see a Barbra Streisand movie?

DOROTHY
Well, we're different types.

RITA
You're a breakthrough lady for us. We're picking up your option. You'll be with us for another year. Congratulations.

120. INT. GEORGE GREY'S OFFICE - CLOSE ON GEORGE

GEORGE
(on phone)
I can't get you out of it. There is no out of it. It's a one-way option; Theirs.

INTERCUT - DOROTHY ON PHONE AT STUDIO

DOROTHY
Who the hell gave them that?

GEORGE
You did. You signed a standard contract.

(CONTINUED)

120. CONTINUED:

DOROTHY
Jesus ...

GEORGE
They're willing to pay! You're going from four hundred to six-fifty an episode.

DOROTHY
The violinist was getting a thousand ... until he died.

GEORGE
The violinist was a man.

DOROTHY
I don't care how much they pay! I'm not doing it!

GEORGE
You have no choice.

DOROTHY
I can tell them.

GEORGE
Tell them what?? That you deliberately put an entire network on the spot? That you've been making a schmuck out of millions of women every day? They'll kill you! My secretary wants to be like Dorothy Michaels. I'm gonna fire her. We're talking major fraud here, Michael. And what about me? You think anyone will believe I wasn't in on this? You can't tell, Michael. You're going to have to find a way to do it.

121. INT. LOFT - LATE DAY

A prostrate Michael is in his darkened room, a wet towel pressed to his forehead. Jeff tiptoes in with a glass of water. Michael picks up a handful of pills.

JEFF
Can you take that many valium?

MICHAEL
We'll see ...

(CONTINUED)

121. CONTINUED:

The phone rings. It is answered by the machine. Michael turns the switch to "MONITOR." We hear:

JULIE'S VOICE
Dorothy, it's Julie...There's sort of an emergency...if you get a chance, please call.

122. INT. JULIE'S APARTMENT - NIGHT

Dorothy is being led into the living room by Julie.

DOROTHY
Are you sure you want to do this?

JULIE
No...but I'm going to. I've been fooling myself about Ron for too long. I guess I really wanted you here for moral support, although I actually did fire Mrs. Crawley today.
(she takes a drink)
You want a drink?

DOROTHY
I'm not breaking up with Ron.

JULIE
I'd buy tickets to that! You have influenced me, though. I've been seeing Ron through your eyes lately --

DOROTHY
-- Julie, I don't want that responsibility.

JULIE
Why not? Why shouldn't you influence me? You wouldn't compromise your feelings the way I have. You wouldn't live this kind of lie, would you?

DOROTHY
Well, I...well...I mean...

(CONTINUED)

122. CONTINUED:

JULIE
You're right! And I've always known it! I don't have to settle for this! I think I'm entitled to something better! But I've been too scared or too lazy or too something!

DOROTHY
Don't be so hard on yourself!

JULIE
So what! I'll live, maybe not happily, but honestly...That's what you'd say, isn't it?

DOROTHY
No, you mustn't idealize me. Honesty is, in many ways, a relative term.

JULIE
Listen, if my Dad calls, don't tell him that anything is wrong. He's coming in tonight.
(smiling)
I'm sure he wants to see you.

DOROTHY
Me?

The doorbell rings. Julie starts.

JULIE
That's Ron. Oh, God bless you Dorothy. Wish me luck!

Julie kisses Dorothy.

DOROTHY
Good luck.

JULIE
Oh, I feel that little moustache is coming through.
(she starts to head away)
Maybe you should put some make-up on it.

Julie heads to the door, as Dorothy turns around to watch, then takes out some make-up to do a quick touch-up on her moustache, as:

122. CONTINUED:

Julie arrives at the door, opens it. Ron steps in, pecks Julie on the cheek, sees Dorothy.

RON
What's going on?

JULIE
Oh, Dorothy's going to babysit Amy.
(beat)
I'll just be a minute.

She disappears into Amy's room. Ron heads toward the living room.

RON
Hi, honey...You don't mind if I call you "honey" when you're not working, do you?
(silence)
You don't like me, do you? I can respect that. But I've rarely met a woman I couldn't make like me. Why don't you like me?

DOROTHY
I don't like you because of the way you treat Julie.

RON
(archly)
Oh??

DOROTHY
You patronize her. You lie to her. You deceive her.

RON
What does that mean? I know what it means.
(leans forward)
Look Dorothy, I never told Julie we were exclusive. I never said I wouldn't see other women. I just know she doesn't want me to see other women, so I lie to her to keep from hurting her feelings.

DOROTHY
How convenient for you.

(CONTINUED)

122. CONTINUED:

RON
Look at it from my side. If a woman wants me to seduce her, I usually do. Then she acts like I've promised her something. So I act like I've promised her something. In the end, I'm the one who's exploited.

DOROTHY
That's bullshit, Ron. I understand you a lot better than you think I do, mister.

RON
Really? Well...

Julie reappears. As she puts on her coat:

JULIE
I'm ready.

RON
(rising, going to Julie)
Julie's ready.

Julie and Ron start toward door.

RON
(turning back to Dorothy)
See ya', Tootsie.

JULIE
(at door, to Dorothy)
She never wakes up. In case she does, give her some of that applesauce in the fridge. Are you sure you're gonna be alright?

DOROTHY
Don't be silly! How much trouble can a baby be?

Julie and Ron leave, closing the door behind them.

122. CONTINUED: (2)

Julie hugs Dorothy and runs out.

123. INT. JULIE'S BATHROOM - NIGHT

Dorothy, towel around neck, is shaving.

123A. INT. JULIE'S BATHROOM - NIGHT

CAMERA TILTS UP from cosmetics to Dorothy as she fixes her lipstick, hears Amy crying, stares, frozen in horror.

124. INT. AMY'S BEDROOM - NIGHT

CAMERA PULLS BACK from crying Amy in crib, as lights go on and Dorothy goes to crib.

DOROTHY
(soothingly, lifting Amy out of crib)
It's okay, it's okay, it's okay...
Here's your Aunt Dorothy! it's okay...Are you wet?
(she turns in circles, holding Amy)
It's Uncle Dorothy...It's Uncle Dorothy.

Amy continues to cry.

124A. INT. AMY'S BEDROOM - LATER

Sitting on floor, encirled by all of Amy's toys, Dorothy jiggles toys at her, makes "happy" faces. Amy continues to cry.

124B. OMIT 7/7/82

124C. INT. LIVING ROOM - LATER

Dorothy jogging around the room in her high heels, holding Amy as she continues to cry. She jogs from the living room to the foyer toward the bedroom.

124D. INT. KITCHEN - LATER

Dorothy feeding Amy applesauce (they are both covered with it). Amy still cries. Dorothy is hit by food that Amy throws back.

124E. INT. BATHROOM - LATER

Dorothy tries to clean her blouse and hair, while talking to Amy whom she has placed in the sink.

A124F. INT. LIVING ROOM - LATER

Dorothy sits with Amy on her lap and uses the toys on the table to try to get Amy to fall asleep. Nothing seems to work.

124F. INT. AMY'S BEDROOM - LATER

AMY plays amid toys on the floor. CAMERA PULLS BACK to reveal Dorothy asleep in the corner. Dorothy wakes with a start to O.S. noise, gets up and begins to pick up Amy.

125. INT. JULIE'S LIVING ROOM - NIGHT

The door opens and Julie enters, locking it behind her. She crosses through the foyer, putting down her keys and beginning to take her coat off.

JULIE
Dorothy?

DOROTHY
(from Off Screen)
I'll be right there!

Julie puts her pocketbook and coat down on a chair, as Dorothy comes out of Amy's room and joins her.

JULIE
How's Amy? Was she any trouble?

DOROTHY
Not at all! She's an angel!
Are you alright?

JULIE
I'm fine. I'm just going to check on her.

Julie goes to peek in on Amy, then closes Amy's door.

JULIE (cont.)
She's sound asleep.

Julie goes to the sofa and sits down. Dorothy looks at her for a moment, then heads toward her, stopping at the coffee table.

DOROTHY
Are you sure you're alright?

JULIE
No, no, I'm not sure. Who am I gonna have dinner with? I hate myself for being like this.

Dorothy goes and sits down next to Julie.

JULIE (cont.)
You know its funny...and don't... don't take this the wrong way, but; since I've met you, I'm so grateful to have you as a friend,

125. CONTINUED:

JULIE (cont.)
and at the same time...I feel lonelier than I ever have...as if I want something I can never have. Y'know what I mean? Do you?

They stare into each other's eyes. Dorothy begins to move toward Julie's lips, coming closer and closer. Julie jumps up from the couch, Dorothy falls (as parts of the couch separate).

JULIE
DOROTHY!

DOROTHY
Julie--Please, you don't understand!

JULIE
Please don't say anything.

DOROTHY
But there's a reason.

JULIE
I understand the reason.

DOROTHY
No, no, that reason's not the reason! I'm not the person you think I am!

JULIE
Nobody is! Listen, it's me.

DOROTHY
No, it's me!

JULIE
No, it's me! I'm just not..well-adjusted enough to...I mean I'm sure I have the same impulses... I...well, obviously I did have the same impulse...but --

DOROTHY
No, no, don't jump to conclusions about that impulse. That impulse is a <u>good</u> impulse! If you could just see me out of these clothes!

JULIE
(backs up, falling onto couch)
NO!

(CONTINUED)

125. CONTINUED:

The phone rings. Julie jumps up.

JULIE
Oh, my God, it's my father.
You've got to tell him.

DOROTHY
(stepping forward)
Tell him what?

Julie, having backed up, reaches down to pick up the phone. She picks up the corn cob instead, holds it to her ear.

DOROTHY
That won't answer.

Julie puts down the corn cob, picks up the receiver.

JULIE
(into phone)
Hello? Hi, Dad...oh, fine.
I'm here with Dorothy...
Oh, Daddy, I'm sorry, I can't
but...just a sec.
(hand over mouth-
piece, to Dorothy)
Please, you've got to see him.

DOROTHY
No, I can't.

JULIE
I don't care what you tell him
---but don't lead him on.

DOROTHY
No, I can't do that.

JULIE
You have to let him down
gently. You owe me that!

Dorothy unhappily takes the phone.

DOROTHY
(into phone)
Hello, Les...I'm fine, how
are you?...Tonight??

Dorothy signals "no's" to Julie, who continues to signal "yes's" in return.

126. EXT. STREET - NIGHT

Dorothy walks disconsolately. She passes the marquee of a Holiday Inn. A SWEET-FACED, EAGER-LOOKING SALESMAN, dressed like a salesman, pencils in his suit jacket, notices her.

SALESMAN
(pleasantly)
Good evening...would you like to keep a lonely guy company?

DOROTHY
(in Michael's voice)
Take a hike, shithead!

127. Thru 129. OMIT

130. INT. COPACABANA - DANCE FLOOR - NIGHT

CAMERA PULLS BACK from band to reveal people dancing the samba. Les and Dorothy, seated at a table, are having their order taken by a waiter.

LES (to Dorothy)
What would you like to have?

DOROTHY
Just plain water.

LES (to waiter)
Bourbon and one water.

DOROTHY (to Les)
On second thought, straight scotch.

LES (to waiter)
Scotch and bourbon.

The waiter exits. Les reacts to the music.

LES
Oh -- this dance! It's my favorite! Come on!

Les pulls a protesting Dorothy to her feet, and leads her onto the dance floor. They begin to dance. Dorothy is confused as Les executes a dazzling bit of footwork.

DOROTHY
You're so good!

LES
My wife and I took a course.

130. CONTINUED:

They continue dancing. A MIDDLE-AGED COUPLE dances up.

MIDDLE-AGED MAN (to Dorothy)
Emily! We love you! You're wonderful!

The couple dances by. They continue, Dorothy having a tough time.

DOROTHY
I'm sorry.

LES
No, I am. I forget you're on your feet all day. Let's go sit down.

They head toward their seats, Dorothy ahead of Les.

131. THEIR TABLE

Les and Dorothy go to the table, he helps her to sit. Drinks are waiting.

LES
I was sure happy you could come out tonight. I know you usually have a lot of lines to learn.

DOROTHY
(after a breath)
Les, I think there's something I'd better say.

LES
There's something I want to say, too. Wouldn't it be funny if we both wanted to say the same thing?

DOROTHY
Oh, it would be hilarious, but I don't think what I have to say is what you have to say.

LES
Mine's pretty simple. I'm not good with words...
(a beat)
I'm not quite sure how to start... You ever buy a real good pair of boots?

DOROTHY
Boots?

(CONTINUED)

131. CONTINUED:

LES
Work boots. If you get the right pair, and after you work them in real good, they feel just as much a part of you as your own feet, if you know what I mean. It's a lot like with people, boots ... You know, how comfortable they make you feel, how they hold up to wear and tear over the years.
(stops, embarrassed)
I don't know why I'm going on about shoes and feet.
(a beat)
I only took two pictures in my whole life. My high school graduation and my wedding. My wife was standing next to me in both of them. I never thought I'd want anybody to fill her place. I never thought there could be another woman gave me the same feeling. That all changed last weekend.

DOROTHY
Les --

LES
-- Let me finish. I've got to do this in one go, or I'll never get through it.
(reaches into pocket)
I know this is sorta quick but that's how I am. Never did believe in not gettin' down to it.
(then)
I'd like you to be my wife.

He opens a ring box, revealing a small diamond ring.

LES
(quickly)
Don't say anything now! I know it's fast ... so take some time to get used to it. And if the answer's "no" -- well, at least, I'll feel you took me seriously enough to think it over.

(CONTINUED)

131. CONTINUED: (2)

DOROTHY
(feebly)
Will you forgive me ... I feel faint.

LES
Well, if you're not the god-darndest, most feminine little thing I've met in my whole life. Come on, I'll take you home.

DOROTHY
(rising)
Would you mind terribly ... I just need to be alone. I'd like to start thinking it over as soon as possible.

And she dashes away from the table.

132. INT. CORRIDOR - RESTROOMS - NIGHT

Marked "Ladies" and "Gentlemen." A distressed Dorothy enters the one marked "Gentlemen." A beat, then she reappears and enters the "Ladies." Another beat, then the MIDDLE-AGED MAN pokes his head out -- baffled.

133. EXT. STREET OUTSIDE LOFT - NIGHT

A cab pulls up and Dorothy drags herself out.

A MAN'S VOICE
Dorothy?

Dorothy whirls around. John Van Horn stands in a shadow.

DOROTHY
This is a nightmare.

VAN HORN
Don't be angry. I just had to talk to you.

DOROTHY
How did you know where I lived?

(CONTINUED)

133. CONTINUED:

VAN HORN
I followed you home last week. I ... I didn't have the courage to talk to you on the phone without seeing your face ... May I come up for a drink?

DOROTHY
I have a terrible headache! Please, some other time. Good-night, John.

She goes in. Van Horn watches the building until a light goes on in the loft. Then, in a surprisingly good baritone, he bursts into loud song.

VAN HORN
"I'll know when my love comes along, I'll know then and there ... "

134. INT. LOFT APARTMENT - DOROTHY

As Van Horn's voice floats up to her. She runs to the window, opens it.

135. EXT. LOFT

Windows are beginning to open. A few people gather.

VAN HORN
" ... on some fly-by-night Broadway romance, And I"ll stop, and I'll stare, At that face in the crowd ... "

DOROTHY
(hiding her face)
Shh! I'll buzz you in!!

136. INT. LOFT - DOROTHY & JOHN

As Dorothy lets him in.

VAN HORN
Just ... anything alcoholic will do. One drink and I'll be on my way. Nice mirror.

(CONTINUED)

136. CONTINUED:

DOROTHY
(exasperated)
Thank you.
(giving him a drink)
Here. Now, what is it that couldn't wait, John?

VAN HORN
Dorothy, I'm ... I'm an untalented old has-been ...

DOROTHY
Were you ever famous?

VAN HORN
No.

DOROTHY
Then how can you be a has-been?

VAN HORN
I love the way you don't let me get away with anything.
(he belts down his drink)
Dorothy -- I want you.

DOROTHY
Pardon?

VAN HORN
(sweeping her into his arms)
I've never wanted a woman this much ...

DOROTHY
(struggling)
Please ... perhaps some other time.

VAN HORN
Don't turn me away. It will kill me.

DOROTHY
John, really ... it's not you. I'm just not interested in getting involved right now emotionally.

(CONTINUED)

136. CONTINUED: (2)

VAN HORN
Then I'll take straight sex.

DOROTHY
(pounding on his chest)
John ... I don't want to hurt you.

VAN HORN
I don't mind.

They struggle, John trying to cover her mouth with kisses. The door opens and Jeff walks in. John pulls away, straightening. There is a terrible silence.

DOROTHY
Jeff Thomas ... John Van Horn.

JEFF
How do you do.

VAN HORN
How do you do. I'll be going ...

JEFF
I hope I haven't ...

VAN HORN
No, no. I hope I haven't ...
(with dignity)
... I just want you to know, Jeff -- for the record -- that nothing happened here tonight.

JEFF
Thank you, John.

VAN HORN
I'm sorry, Dorothy. I didn't understand. ... I'm really sorry.

He rushes out. Jeff whirls on Michael.

JEFF
You ... slut.

MICHAEL
Knock it off! You don't know the kind of night I had.

(CONTINUED)

136. CONTINUED:

JEFF
I was young once, I can imagine.

MICHAEL
Look at this! I can't even get my nails off! My life is becoming a horror show!

JEFF
How'd he get in here?

MICHAEL
What d'you mean, how'd he get in? He was singing!

JEFF
Was he that good a singer?

There is a knock.

MICHAEL
(quickly rising)
Oh God, it's him again! Tell him I'm crying in the bedroom. No, no, no — don't answer...

SANDY'S VOICE O.S.
Michael?

Michael and Jeff panic, "It's Sandy's" fly back and forth.

MICHAEL
What should I do?

JEFF
Go in the bedroom and get out of this stuff.

MICHAEL
Oh, my God! She can't see me this way! Tell her something!

Michael runs to his bedroom.

SANDY O.S.
Michael, I can hear you and Jeff talking so at least do me the courtesy of telling me you don't want to see me.

JEFF
Sandy, is that you? What time is it? I was just having a nightmare, and you were in it! Lemme get a robe, I'm not dressed. Michael's taking a shower. Oh Michael, Sandy's here.

Jeff runs to his room.

(CONTINUED)

136. CONTINUED:

Just after Jeff goes into his room, Michael, now out of dress and taking pins out of hair, runs in and circles table, grabbing wig and purse. Michael runs back to his room as Jeff runs in, now with shirt off, circles table grabbing Dorothy's glasses and coat and putting her nails into the sugar bowl, then runs back to his room as Michael runs in, now bra-less, grabs rings and earrings, circles table:

MICHAEL
Where's my nails? Where's my nails?

JEFF'S VOICE O.S.
In the sugar bowl.

Michael grabs the sugar bowl, runs to his room as:

Jeff, wrapping sarong around himself, strides quickly to door.

JEFF
(facing Sandy)
The door was open.

SANDY
(entering)
You must think I'm really stupid!

JEFF
No one would call you stupid to your face.

SANDY
It sounded like you had a party going on in here. I was out there knocking for ten minutes. Didn't you hear me?

JEFF
Yeah, well, Michael was in the shower...

Michael enters in robe, drying hair with towel.

MICHAEL
Hi Sandy! Sorry, I was taking a shower.

JEFF
He was in the shower.

MICHAEL
I was in the shower.

JEFF
Good shower?

MICHAEL
Good shower.

136A. INT. MICHAEL'S LOFT - BEDROOM - NIGHT

Michael stands on his bed, takes pins out of his hair and takes dress off.

MICHAEL
(yelling)
I'm in the shower! I'm in the shower! I'm in the shower! I've got soap in my eyes! Where's my wig??

136B. INT. MICHAEL'S LOFT - MICHAEL'S BATHROOM - NIGHT

Michael steps into shower, uses cold cream and towel to take make-up off.

MICHAEL
(yelling)
I'm in the shower! I'm in the shower! Tell her I'm in the shower! I can't come out, I'm in the shower! I've got soap in my eyes and I'm in the shower! And the water's stuck! I'm in the shower!

136. CONTINUED:

SANDY
Michael, why haven't you returned my calls?

JEFF
Since I'm awake, I'm gonna do some writing.

Jeff leaves, going to his bedroom.

MICHAEL
Don't go away - I've got a present for you.

Michael runs to his bedroom, leaving Sandy standing alone.

SANDY
Pigs...

Michael returns from his room, carrying the box of chocolates Les sent.

MICHAEL
I've been waiting to give you these.

SANDY
Is this supposed to mean nothing's wrong?

MICHAEL
Well, it isn't, is it?

SANDY
I've called you all week. You never called me back. I would like to talk to you about the play...I would just to talk to you!

MICHAEL
It's my machine! It's screwing up! I'm gonna change it. Here, I went to six different stores --

SANDY
Candy, Michael...Oh, a card!

She takes the card off the box. Michael starts toward her, reaching for it.

MICHAEL
Don't read that! I was very angry when I wrote it!

SANDY
(reading)
Thank you for the lovely night in front of the fire. Missing you. Les.

136. CONTINUED:

SANDY
(continuing)
This isn't even for me!
This is some other girl's candy.

MICHAEL
No! It isn't! I swear!
I wouldn't give you another
girl's candy!

SANDY
Well, whose candy is it?

MICHAEL
Mine.

SANDY
Some guy named Les is sending
you candy?

MICHAEL
Yes, he's a friend of mine.
He can't eat it, he's a diabetic.

SANDY
Why is he thanking you for the
lovely night by the fire?

MICHAEL
My mind has gone blank.

SANDY
Michael...are you gay?

MICHAEL
In what sense?

SANDY
Oh Michael, don't lie to me!
Just be honest with me. Give it
to me straight for once in your life.
It's so demeaning to listen to all
these stories. No matter how bad the
truth is it doesn't tear you up like
dishonesty. It leaves you with some
dignity and self-respect.

MICHAEL
(goes to chair and sits)
You're right. I'm not gonna lie to
you anymore. I'm gonna tell you the
truth. I'm in love with another woman.

Sandy stands, gives a blood curdling scream. Michael lowers his head to the table.

137. INT. JEFF'S BEDROOM

He sits at a desk carefully correcting his play. At the sound of Sandy's scream his pencil breaks.

138. INT. LIVING ROOM

Michael racing around closing the windows as Sandy continues to scream on what seems like one endless breath.

MICHAEL
I'm really surprised you're taking it this way. I mean, we never said we were in love. We went to bed once. Sandy!
(tries to cover her mouth)
Stop it! I'm crazy about you. You're one of my dearest friends. I'd go nuts if I didn't know you were here, where I could call you up and talk to you. But we're not in love. And if we keep pretending we are, we're going to risk losing what we have.

She sits silently for a moment.

MICHAEL
You feel okay?

SANDY
No. Why should I feel okay?

MICHAEL
Well ... I thought ... You asked me to be straight.

SANDY
Yes. But I didn't say I'd feel okay. I feel awful.

MICHAEL
Well ... what can I do? Can I do anything for you?

SANDY
(moves to door)
No. I'll just have to feel awful until I don't. And you'll just have to know you made me feel that way.

(CONTINUED)

138. CONTINUED:

MICHAEL
What about the play?

SANDY
I wouldn't allow personal despair to interfere with a professional commitment.

MICHAEL
Are we still friends?

SANDY
No. I don't take this shit from friends. Only from lovers.

She slams the door.

139. INT. GEORGE FIELDS' LIVING ROOM - NIGHT

A rumpled George sits at his desk in a bathrobe, sipping vodka. Michael paces the room.

GEORGE
(pouring vodka)
It's two o'clock in the morning! Can't this wait?

MICHAEL
No! I don't care what time it is. You've got 10 days to get me off that show! I want out!

GEORGE
I can't do it!

MICHAEL
Then I'm gonna get a new agent. I mean it!

GEORGE
What're you talking about? Michael, I stayed with you when nobody else would -- through all the bad times! I'm your friend!

MICHAEL
You're not my friend. You're my agent. There's a difference.

GEORGE
Don't say that -- that hurts my feelings!

(CONTINUED)

139. CONTINUED:

MICHAEL
I'm sorry.

GEORGE
What's happening?

MICHAEL
She thinks I'm gay, George, I told her about Julie and she actually thinks I'm gay.

GEORGE
Julie thinks you're gay?

MICHAEL
No, my friend Sandy!

GEORGE
Well, it's easy -- sleep with her -- she'll know you're straight.

MICHAEL
I slept with her once! She still thinks I'm gay!

GEORGE
That's not so good...

MICHAEL
George, I've got to go back to my life. You got wall-to-wall lawyers in your office; there's gotta be some way to get me off the show!

GEORGE
Michael...We've gone through this a million times!

MICHAEL
What if I died? What if Dorothy had an accident? What if Dorothy died?

Michael sits down.

GEORGE
Sure, that's fine. You go kill somebody and bring me the stiff, but she better look like you. That network doesn't miss a trick.

139. CONTINUED:

MICHAEL
(pained)
These are nice people, George, good people. I mean, if I didn't love Julie before... she looked so vulnerable when she thought I was a lesbian -- trying to take the blame herself --

GEORGE
Wait a minute -- lesbian? I thought you just said gay.

MICHAEL
Sandy thinks I'm gay, Julie thinks I'm a lesbian.

GEORGE
I always thought Dorothy was straight.

MICHAEL
Dorothy is straight!! And then Les, the sweetest, nicest guy in the world, asked me to marry him tonight!

GEORGE
A guy named Les wants to marry you?

MICHAEL
Not me! Marry Dorothy!

GEORGE
Does he know she's a lesbian?

MICHAEL
Dorothy is not a lesbian!!

GEORGE
I know that! -- but does he know that?

MICHAEL
Know what?

GEORGE
(confused)
I don't know what I mean...

MICHAEL
He gave me a ring. A diamond.

139. CONTINUED:

GEORGE
My God -- what did you say?

MICHAEL
What could I say? I told him I had to think it over.

GEORGE
Michael, do you feel alright?

MICHAEL
George, I just can't keep doing this, I can't, I mean...did you ever have a man -- a man -- look you in the eye and tell you he cares for you as much as he cared for his wife, who he loved with all his heart? That never happened to you, George. Do you have any idea what that feels like?

GEORGE
Michael, what's happened to you? Since when do you care about everybody else's feelings?

MICHAEL
(standing up)
I don't care about anybody else's feelings! I care about me! And I can't stand hurting anybody anymore!

GEORGE
How many karats?

MICHAEL
I don't know how many karats -- I gotta find a way out!

Michael starts toward the door.

GEORGE
(standing up)
Wait, wait, wait! You were kidding about finding another agent...

MICHAEL
I don't know..I've been talking with people at the studio -- I heard I should be represented on the coast.

GEORGE
This is a coast, too, Michael, New York's a coast, too, remember?

MICHAEL
Look, I can't think now. Gimme a ring next week, maybe we'll have lunch. (CONTD)

139. CONTINUED:

Michael heads toward the door.

140. OMIT

141. INT. CONTROL ROOM - CLOSE ON MONITOR - DAY

April is just finishing her speech.

APRIL
(to Dorothy)
"And since he's been on probation and joined his therapy group, he's a completely new man. Aren't you, Doctor Brewster?"

(CONTINUED)

141. CONTINUED:

MEL
(into mike)
And cut.

142. INT. STUDIO - BREWSTER'S OFFICE

April, Van Horn and Dorothy relax as the scene ends. Beyond the set, we see Rita on the phone.

RON'S VOICE
(over P.A.)
Short break, people. We'll block Item 37 next.

They begin to move out of the set. In b.g. Rita has hung up phone.

RITA
Hold it, everybody -- Ron, Alfred -- slight change in plans.

Julie enters. coat on, hair in curlers, and crosses through toward her dressing room. A subdued Dorothy watches her during the following.

RITA'S VOICE
Our future ex-tape editor has just spilled a bottle of celery tonic on the second reel of the show airing today. We're going to have to do the party again -- live.

Groans all around.

RITA
Quick like bunnies, we've got about twenty-six minutes to get into wardrobe and reset!

VAN HORN
(nervously)
Rita ...

RITA
Don't worry, John, you only got a few lines.

(CONTINUED)

142. CONTINUED:

VAN HORN
I don't see why we can't use the tape just because it's a little sticky.

143. INT. DRESSING ROOM CORRIDOR - DAY

Dorothy, in party dress, comes out of her dressing room, holding a small, gift wrapped package, and knocks at Julie's dressing room. Julie opens the door. There is a moment of tension. Dorothy hands her the gift.

JULIE
No, no ... I can't ...

DOROTHY
It's for Andrew.

JULIE
... Oh, that's nice.

DOROTHY
It's a Rubic's cube.

JULIE
Oh.

DOROTHY
(a beat)
About the other night. I don't know how to say this.

JULIE
Don't. Please don't say anything.
(then)
Listen, I wouldn't be honest if I didn't tell you how much you've meant to me these past few weeks. And I'll always be grateful. You taught me how to stand up for myself because you stand up for yourself. You taught me how to stop hiding from myself and just be myself because you were always yourself.
(beat)
But ... I can't see you anymore. It would be a lie. It would be leading you on. I love you, Dorothy, but I can't love you.

(CONTINUED)

143. CONTINUED:

Dorothy starts to speak.

P.A. VOICE
Places, please. Immediately.

144. INT. CONTROL ROOM

Ron, Mel and Rita are at the console. Seated behind them are the writers. On the monitor marked "AIR" the taped section of the show is being broadcast.

APRIL
(on monitor)
"I love Miss Kimberly, Nurse Charles. I don't want to be rude, but after what happened, how can I be in the same room with Dr. Brewster?"

JULIE
(on monitor)
"This is the most important night of Emily Kimberly's life -- and we're all going to be there to honor her, including you."

A MUSICAL STING. The picture fades, replaced by a commercial.

MEL
(into mike)
Thirty seconds!

145. INT. STUDIO - PARTY SET

A piece of a living room. The actors all gather, tensely. They hold drinks. Cameras move into position. Dorothy goes to the top of the stairs.

MEL'S VOICE
Five ... Four ... Three ...

Jacqui signals the cast -- as the "tally light" goes on. Dorothy sweeps down the staircase, as a MIDDLE-AGED MAN raises his glass.

(CONTINUED)

145. CONTINUED:

MIDDLE-AGED MAN II
"Let's all raise our glasses to our guest of honor. A woman who is a pillar of strength, a woman we are all the better for having known. Miss Emily Kimberly.

All raise their glasses.

JULIE
"Speech, speech."

DOROTHY
"I can't tell you how touched I am by all this. I never dreamed I would ever feel so affectionate toward all of you. It makes it all the more difficult to say what I have to say."

A pause. Then Dorothy begins to improvise.

DOROTHY
You see I didn't come here just as an administrator, Dr. Brewster. I came to settle an old score. My father was a brilliant man, he built this hospital -- but to his family -- he was a tyrant.

146. INT. CONTROL ROOM

The writers' heads are in their hands.

SIMULTANEOUSLY:

RON
Here we go again.

RITA
What the hell is she doing?

DOROTHY'S VOICE
He drove his wife to drink, his son, Edward, became a recluse and the oldest daughter, Anita --

147. BACK ON THE FLOOR

The cast is immobilized.

(CONTINUED)

147. CONTINUED:

DOROTHY
-- the cheerful one, the pretty one -- became pregnant when she was fifteen and was driven out of the house. She couldn't give up her baby, her little girl. She was terrified that her daughter would bear the stigma of illegitimacy, so she changed her name and contracted a disfiguring disease.

John Van Horn sits, slowly.

DOROTHY
She raised the little girl as her sister. Her one ambition -- besides her child's happiness -- was to become a nurse. And she did. At Southwest General.

APRIL
(awed)
She did?

DOROTHY
The harsh realities of her beginnings had made her a champion of the underdog. You didn't know her real identity, Dr. Brewster.

VAN HORN
(caught up)
No, I didn't.

DOROTHY
(to Julie)
Nor did you, Nurse Charles. You only knew her as "Anthea." Yes, my dear, the "older sister" who raised you ... was your mother.

JULIE
Jesus.

148. INT. CONTROL ROOM

The writers are on their feet, in shock.

(CONTINUED)

148. CONTINUED:

SIMULTANEOUSLY.

RON
(to Rita)
You have a preference of shots on this one?

DOROTHY'S VOICE
This dedicated woman, with a fanatical interest in fairness, was ahead of her time.

149. THE FLOOR

DOROTHY
She knew she had to speak out whenever she saw injustice and inhumanity. Do you understand that, Dr. Brewster?

VAN HORN
I never laid a hand on her, I swear.

April is weeping.

DOROTHY
She was shunned by the other nurses, out of fear for their own positions.
(losing her thread a moment)
Maybe it was the disease.
(getting it again)
She became a pariah to the doctors, who found her straightforwardness too threatening. But she was deeply loved by her brother.

Dorothy steps out of her high heels.

DOROTHY
The brother who watched her pay for her honesty by losing first her job and then her life.

She tears off her false eyelashes.

DOROTHY
The brother who swore he would make it up to her --
(in Michael's voice)
-- but on her terms -- as a woman -- and just as proud to be a woman as she ever was.

(CONTINUED)

149. CONTINUED:

DOROTHY
For I am not Emily Kimberly, daughter of Duane --

150. INT. SANDY'S APARTMENT - SANDY

The TV is on. Sandy screams.

151. INT. FARMHOUSE - KITCHEN - LES

The TV is on.

MICHAEL'S VOICE
No I am not...but I am Edward Kimberly, the recluse brother of Anthea.

Les crosses himself with a sandwich, then eats it.

152. INT. LOFT - JEFF

Jeff sits in living room. The TV is on. He stares at it.

JEFF
That is one nutty hospital.

153. INT. STUDIO - FLOOR

The cast reacts -

MICHAEL
(defiantly)
Let's see you all drink to that!

APRIL
(to Julie)
He's your uncle!

154. INT. CONTROL ROOM

RITA
Well, I'll be damned!

RON
Cut!! Cut!!

155. INT. STUDIO FLOOR

JO
And, cut!

155. CONTINUED:

JULIE
You son-of-a-bitch! You cheat!
How could you -- ?
(slap)
How --
(slap)
could --
(slap)
you -- do --
(slap)
this --
(slap)
to ... anybody?!!

Michael takes it stoically. She stops. All we hear is their breathing. The others watch in stunned silence. Then she suddenly comes to life again, a tigress.

JULIE
Not to anybody! To me!

She tears at him, beating him with her fists.

JULIE
Me!! You bastard!

She finally stops, then runs from the room.

VAN HORN
(staring at Michael)
Does Jeff know?

156. INT. CONTROL ROOM

Ron is catatonic. Rita screams at the writers.

RITA
You gotta write us out of this by tomorrow!

WRITER
There's not a writer in America who can do that!

WRITER'S WIFE
I can.

MUSIC UP: A SERIES OF LONG DISSOLVES:

157. EXT. CENTRAL PARK - LONG VIEW - MICHAEL - DAY

Walking thoughtfully; collar up, hands in pockets. He passes a MIME in whiteface, hat on the ground. He goes back, drops some money in the hat.

158. EXT. NEW ENGLAND COUNTRYSIDE - DAWN

A pastoral view. It is spring; the leaves begin to show.

159. EXT. A PLAYHOUSE - BARN - EARLY EVENING

A sign identifies it: "The Syracuse Playhouse." A hand-painted poster beneath it reads: MICHAEL DORSEY and SANDY FISCHER in "THE LOVE CANAL" written & directed by JEFF SLATER.

160. EXT. BAR - UPSTATE NEW YORK - DAY

A sign outside says: "Injun Joe's." A pickup truck pulls up and Les gets out. He goes to the bar.

161. INT. BAR - DAY

A few patrons, mostly rural, some farmers watch the football game on TV. Les enters, takes his usual place at the bar. CAMERA PANS to see Michael rise from a table and move to the stool next to Les. Les turns to him. They stare at one another a beat, then Les turns back to the TV. Michael reaches into his pocket and puts the ring-box on the bar; pushes it toward Les, who does not take his eyes off the TV.

LES
(sotto)
Get that off the bar, or I'll break your hand.

MICHAEL
I thought you'd want it back.

LES
(side of mouth)
Outside. Give it to me outside.

Michael puts the box away. A beat, then Les turns to him.

LES
Why'd you do it?

(CONTINUED)

161. CONTINUED:

MICHAEL
I needed the work.

LES
(ironically)
Hope you enjoyed the chocolates.

MICHAEL
I gave them to a girl.

LES
So did I. I thought.

Quiet again. Until:

LES
You like 'em?

MICHAEL
Chocolates?

LES
Girls.

MICHAEL
I like Julie.
(beat)
I think ... I love Julie.

LES
Puttin' on a dress is a funny way to show it.

MICHAEL
I know.
(beat)
I never meant to hurt anybody.

LES
(grudgingly)
Truth is, you were okay company.

MICHAEL
So were you.

LES
I could have done without the dancing.

Michael smiles

LES
I'm seeing a real nice woman now.

(CONTINUED)

161. CONTINUED: (2)

MICHAEL
Really?

LES (indignant)
You think I didn't check her out?

MICHAEL
Can I buy you a beer?

LES
If you got six bits.

MICHAEL (to bartender)
A couple of beers!
(to Les, after a beat)
Does Julie ever mention me?

LES
Do you wanna play some pool?

162. EXT. T.V. STUDIO - ENTRANCE - DAY

DOLLY WITH passersby to reveal entrance to studio, as Julie comes out and is immediately surrounded by fans. She begins signing, suddenly looks up.

163. JULIE'S POV - MICHAEL

He stands against a blue van, looking at her.

164. CLOSER - JULIE

She hands a pen back, turns and walks away. Michael heads after her.

165. FULLER ANGLE - THE STREET - MICHAEL & JULIE - DAY

Julie walks at a fast pace. Michael runs after her. He catches up to her. They walk in silence a beat.

MICHAEL
Hi...
(silence)
I saw your father.
(silence)
I drove up to that bar he hangs out at.

(CONTINUED)

165. CONTINUED:

JULIE
(flatly)
He doesn't hang out there.

MICHAEL
That's right! I forgot.
(beat)
How's Amy?

JULIE
(quietly)
Fine.

MICHAEL
Your dad and I had a couple 'a beers -- played some pool... we really had a good time together.

They walk in silence. She doesn't look at him.

MICHAEL
(finally)
How's it going?

JULIE
(still distant)
Terry Bishop's back on the show -- April lost her Radiology license -- turns out screwing around is dangerous...Dr. --

MICHAEL
-- I meant...how's it going with you?

JULIE
(quickly)
I know what you meant.

Again they walk in silence, Michael very contrite.

JULIE (cont'd)
(finally)
You're pretty hot since your "unveiling." What's your next "triumph?"

MICHAEL
Uh...I'm going to do a play. Up in Syracuse. With some friends.

(CONTINUED)

165. CONTINUED:

JULIE
(perfunctorily)
Good. Listen, Michael, I've got to catch a cab. See you.

Michael stops, stricken. Julie continues on a few steps.

MICHAEL
Julie...?

She stops, turns.

MICHAEL
(continued, tentatively)
Can I call you?

She stares at him non-committally. He moves toward her.

MICHAEL
(continued)
Look, I don't want to hold you up...I just want to say I'm so sorry. I didn't mean to hurt anybody, especially you.

She stares at him a long moment. Then she looks away.

JULIE
(almost to herself)
I miss Dorothy.

MICHAEL
She's right here.
(hopefully)
Listen..you know -- I was a better man with you..as a woman.. with you...than I ever was as a man...with a woman. You know what I mean?

JULIE
Michael, what are you talking about?

MICHAEL
I learned a few things about myself being Dorothy, Julie. I just have to learn to do it without the dress. You have to admit, at this stage in our relationship there could be advantages to my wearing pants.

(CONTINUED)

165. CONTINUED:

Julie still looks at him, perhaps a bit softer.

MICHAEL
Look, the really hard part's over -- we're already best friends.

JULIE
(after a pause)
What're you gonna do with all those great clothes?

MICHAEL
Why?

JULIE
Will you loan me that little yellow outfit?

MICHAEL
Which one?

JULIE
The Halston.

MICHAEL
The Halston! No way! You'll ruin it. You'll spill wine on it!

He starts moving. She moves after him.

JULIE
I will not!

MICHAEL
Well, okay, but I want it back.

JULIE
What'll you do with it?

MICHAEL
It's a momento.

They continue heading away from the CAMERA.

JULIE'S VOICE
Listen, there's a sale at Bergdorf's. You want to go with me?

Their figures are smaller now, going away from us.

MICHAEL'S VOICE
When?

(CONTINUED)

165. CONTINUED:

JULIE'S VOICE
Now.

MICHAEL'S VOICE
Let's go to bed first.

She hits him hard, then puts her arm around his shoulder. He puts his arm around her shoulder. Buddies, they walk away.

THE END